AN INTRODUCTION TO RELIGION AND PHILOSOPHY - TĒVĀRAM AND TIVVIYAPPIRAPANTAM

Dr. R. VIJAYALAKSHMY

INTERNATIONAL INSTITUTE OF TAMIL STUDIES
உலகத் தமிழாராய்ச்சி நிறுவனம்
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FOREWORD

This book on `An Introduction to Religion and Philosophy - Tēvāram and Tivviyappirapantam' by Dr. Mrs. R. Vijayalakshmy is a pioneering effort to bring the heritage of Tamils bequeathed by Śaiva and Vaiṣṇava saints to a wider audience through the English language.

Dr. Mrs. R. Vijayalakshmy was an Associate Professor in the Faculty of Overseas Tamils at our Institute. She is a multilinguist with a command of Tamil, English, Sanskrit, Prakrit, Sinhalese and German languages. She obtained her D.Phil. from the University of Oxford, England for a Comparative Study of "The interaction between Tamil and Sanskrit as reflected in the Cīvakacintāmaṇi". Later she was a fellow of the prestigious Alexander-von-Humboldt Foundation in Germany.

The present work is the outcome of a research project which was sponsored by the University Grants Commission, New Delhi, when she was at our Institute. This topic is one of great current interest to people interested in the contribution of Śaiva Nāyaṉmārs and Vaiṣṇava Āḻvārs and our Institute is happy in publishing this book. Three of her major works, 'A Study of the Peruṅkatai', 'Tamiḻakattil Ācivakarkaḷ' and 'Tamiḻaka Makaḷir' have already been published by our Institute.

I take this opportunity to wish the author a fruitful academic life in the days to come. I express my gratitude to the Chairman of this Institute and Hon.Minister for Education, Mr. M. Thambithurai for giving constant encouragement. I also thank Mr. P.A. Ramaiah, I.A.S., the Secretary for Tamil Culture and Religious endowment and Mr. D. Chandrasekaran, I.A.S., the Additional Secretary for Tamil Culture and Development, for the encouragement given to develop this Institute. My thanks are also to the United Bind Graphics for the neat execution of this book.

Director

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This book is the outcome of the project supported by the University Grants Commission and was carried out at the International Institute of Tamil Studies. I would like to thank the University Grants Commission and the Director, Dr. S. Ramar Ilango, who encouraged me to take up this project and helped me at every stage of the work.

I would like to thank all those who contributed to this project: Ms. S. Geetha, Ms. S. Rajarajeswari, Ms. Radhika Gopal, Ms. S. Latha and Ms. Mamta Dash. I would like to specially thank Ms. K. Latha who stood by me from the beginning to the end and without whose help this work could not have taken the present form. My thanks are also due to Prof. Narasimhachary, who went through the section on Vaiṣṇava Philosophy and gave valuable suggestions.

My sincere thanks to Mr. C. Vedanarayanan, who guided us on some of our field trips to temples. I would like to express my gratitude to Mr. T.N. Ramachandran of Tanjavur and Prof. S. Raman of Kanchipuram for the fruitful discussions in the course of my work and also for providing important source material for the project. I would like to thank Mr. Balaji of the Triplicane Temple for readily lending me copies of commentaries on the Tivviyappirapantam and Professor K. Kalyanakrishnan of the Department of Computer Science and Engineering, Indian Institute of Technology, Chennai, who helped me in maintaining my computer and data entry. My thanks are also due to Mr. S. Rajan who assisted me in entering data in the computer.

I would also like to thank the Staff of the International Institute of Tamil Studies, The Adayar Library, The Kuppuswamy Sastri Research Institute, Mylapore and U.V. Swaminatha Iyer Library. I also place on record my appreciation of the services rendered by Mrs. N. Lakshmi, DTP Staff of the International Institute of Tamil Studies.

Finally I thank my family for the constant support in completing this book.

R. Vijayalakshmy

TRANSLITERATION: TAMIL

VOWELS

அ	a
ஆ	ā
இ	i
ஈ	ī
உ	u
ஊ	ū
எ	e
ஏ	ē
ஐ	ai
ஒ	o
ஓ	ō
ஔ	au
ஃ	ah

CONSONANTS

க்	k
ங்	ṅ
ச்	c
ஞ்	ñ
ட்	ṭ
ண்	ṇ
த்	t
ந்	n
ப்	p
ம்	m
ய்	y
ர்	r
ல்	l
வ்	v
ழ்	ḻ
ள்	ḷ
ற்	ṟ
ன்	ṉ

TRANSLITERATION: SANSKRIT

VOWELS		CONSONANTS			
अ	a	क्	k	द्	d
आ	ā	ख्	kh	ध्	dh
इ	i	ग्	g	न्	n
ई	ī	घ्	gh	प्	p
उ	u	ङ्	ṅ	फ्	ph
ऊ	ū	च्	c	ब्	b
ऋ	ṛi	छ्	ch	भ्	bh
ॠ	ṛī	ज्	j	म्	m
ऌ	lṛi	झ्	jh	य्	y
ॡ	lṛī	ञ्	ñ	र्	r
ए	e	ट्	ṭ	ल्	l
ऐ	ai	ठ्	ṭh	व्	v
ओ	o	ड्	ḍ	श्	ś
औ	au	ढ्	ḍh	ष्	ṣ
		ण्	ṇ	स्	s
		त्	t	ह्	h
		थ्	th		

ṃ (Anuswara)

: ḥ (Visarga)

LIST OF ABBREVIATIONS
(in English Alphabetical Order)

1. A.B. - Aitreya Brāhmaṇa
2. A.V. - Atharva Veda
3. Akam. - Akanāṉūṟu
4. B. Vai. P. - Brahma Vaivarta Purāṇa
5. Bha. P. - Bhāgavata Purāṇa
6. Br. P. - Brahmāṇḍa Purāṇa
7. Br. Up. - Bṛhadāraṇyaka Upaniṣad
8. Cilap. - Cilappatikāram
9. Gar. P. - Garuḍa Purāṇa
10. Kali. - Kalittokai
11. Kula. - Kulacēkarāḻvār
12. M.P. - Matsya Purāṇa
13. Maitri Up. - Maitri Upaniṣad
14. Matura. - Maturakaviyāḻvār
15. Mbh. - Mahābhārata
16. Mullai. - Mullaippāṭṭu
17. Nam. - Nammāḻvār
18. Nar. P. - Narasimha Purāṇa
19. Pari. - Paripāṭal
20. Peri. - Peṛiyāḻvār
21. Peri. Tiru. - Periya Tirumoḻi
22. Periya P. - Periya Purāṇam
23. Perumpāṇ - Perumpāṇāṟṟuppaṭai
24. Pēy. - Pēyāḻvār
25. Poykai - Poykaiyāḻvār
26. Pūt. - Pūtattāḻvār
27. R.V. - Ṛg Veda
28. Ś. Bh. - Śatapatha Brāhmaṇa
29. Sk. P. - Skanda Purāṇa
30. Śvet. Up. - Śvetāśvatara Upaniṣad
31. Tirumaḻicai - Tirumaḻicaiyāḻvār
32. Tirumaṅ. - Tirumaṅkaiyāḻvār
33. Tiruppāṇ - Tiruppāṇāḻvār
34. Toṇṭ - Toṇṭaraṭippoṭiyāḻvār
35. T.V.M. - Tiruvāymoḻi
36. V.S. - Vajasaneyi Samhitā
37. Val. Ram. - Vālmiki Rāmāyaṇa
38. Vi.P. - Viṣṇupurāṇa

INTRODUCTION

This book deals with the following important aspects of Tēvāram and Tivviyapirapantam : their composers, the sacred shrines at which these compositions were sung by them and the philosophical concepts underlying them. There are two types of readers whom this companion addresses: one is the lay reader with a religious purpose and the other is the scholar who wishes to study these texts in depth in order to carry out research studies.

The Tēvāram and the Tivviyappirapantam are devotional songs sung by Nāyaṉmārs, the Śaiva saints and Āḻvārs, the Vaiṣṇava saints. The influence of the non-Vedic religions like Jainism, and Buddhism was at its peak during the medieval period (post Caṅkam period). Not only the people of the Tamil land but also the kings were drawn towards the concepts of these religions. Śaiva and Vaiṣṇava devotees, therefore, felt an urgent need to revive Śaivism and Vaiṣṇavism in Tamil Nadu and retrieve the country from the hold of the non-Vedic religions. The Āḻvārs and Nāyaṉmārs dedicated their lives to this mission and as a result, Tamil literature was enriched by their devotional songs. They headed the Bhakti movement in the Tamil land.

The term 'bhakti' is generally understood as the deep attachment of a devotee to God. The path of bhakti is different from the path of Jñāna. The term bhakti derives from the Sanskrit root *"Bhaj"* with the suffix *"Ktin(ti)"*. This word can mean participation, separation, experience, loyalty, faithfulness, practice, reverence, love and devotion. Pāṇini, in his *Aṣṭādhyāyi* (iii: 3:18), uses this term in the sense of excessive fondness and devotion. In Tamil, *aṉpu, pakti, kātal* and *avā* all signify bhakti in one way or the other. The experience of bhakti has been one of the most remarkable and important characteristics in the religious history of India and it has influenced

almost all aspects of Indian religion. The Bhāgavata purāṇa (75: 23-24) describes bhakti with its important characteristics in the following verse.

śravaṇaṁ kīrtanaṁ viṣṇoh smaraṇaṁ pādasevanaṁ /
arcanaṁ vandanaṁ dāsyaṁ sakhyam ātmanivedanaṁ //
pumsārpita viṣṇu bhaktiścen navalakṣanāh /

(If one offers his devotion with the following nine chracteristics to Lord Visnu, hearing, singing, remembering, serving at His feet worshipping, paying salutation, being enslaved to Him, being friendly with Him and surrendering oneself to Him, it will be considered as reverence paid to Him.)

The period between the seventh century A.D. and the tenth century A.D. is identified by scholars as the period in which Bhakti cult in Tamil Nadu was at its peak. A general overview of all the bhakti literature which arose during this period points to the fact that they are mostly an out-growth from the earliest available literature Viz. The Caṅkam works. The Caṅkam poems spoke of an indigenous South Indian religion, but not with much mythology. Mostly, they dealt with things related to human beings and their activities. The poems were divided into Akam (inner) and Puṟam (outer) and the former spoke of all situations of love and the latter all themes other than love. The experiences in love poems are depersonalised and universalized.

The advocates of the heterodox religions, Jainism, Buddhism and Ājivikism, which came into existence against Vedic rituals, started migrating into Tamil Nadu even at very early times. These religions insisted on the impermanence of life on earth and the liberation of the soul. They did not believe in God and for the Buddhists and the Jains, eradication of the accumulated karmas acquired in various birth is important to attain liberation. Ājivikas, the fatalists of India, believed neither in God nor in Karmas but only in fate. All these heterodox religions propagated Ahimsa, non-violence. The rulers and the people of Tamil Nadu were fascinated by the teachings of these religions and a large number of them embraced these religions. This new wave

and its influence created alarm and anxiety in the minds of the followers of Śaivism and Vaiṣṇavism and they also sensed the aggressive expansion of these religions. Jains, Buddhists and Ājivikas learnt the language of the Tamils and wrote several works in Tamil. A large number of ethical works were written by Jains and Buddhists. Therefore, a need was felt to re-establish Śaivism and Vaiṣṇavism and to root out the heterodox religions from Tamil Nadu. This atmosphere gave rise to a new type of literature called Bhakti literature. Śiva and Nārāyaṇa were the major deities around whom this literature was created. The three Śaiva saints (Nāyaṉmārs), viz. Tiruñāṉacampantar (Campantar), Tirunāvukkaracar (Appar), Cuntaramūrti (Cuntarar) and the twelve Vaiṣṇava Āḻvārs Viz. Poykaiyāḻvār (Poykai.), Pūtattāḻvār (Pūt.), Pēyāḻvār (Pēy.), Periyāḻvār (Peri.), Āṇṭāḷ, Maturakaviyāḻvār (Matura.), Nammāḻvār (Nam.), Kulacēkarāḻvār (Kula.), Tirumaḻicaiāḻvār (Tirumaḻicai.), Toṇṭaraṭipoṭiyāḻvār (Toṇt.), Tiruppāṇāḻvār (Tiruppāṇ.) and Tirumaṅkaiyāḻvār (Tirumaṅ.) were the main exponents of the bhakti cult.

These Nāyaṉmārs and Āḻvārs were from all walks of life and many of them travelled from place to place with their devotees and followers. They sang the praise of their Lords, either Śiva or Viṣṇu, and this new type of devotion brought out a spontaneous overflow of love for God. The under-current of all bhakti literature was the mixture of complete self-surrender and feeling of oneness with God. The lines:

> *tantatum taṉṉaik koṇṭatum uṉṉaic*
> *caṅkarā ār kolō caturar.......................*

(I have given myself and taken you (in return). Caṅkarā! Who is the cleverer (of the two)...............?) of Māṇikkavācakar and the lines,

> uṉṉaikkoṇṭ eṉṉuḷ vaittēṉ
> eṉṉaiyum uṉṉuḷ iṭṭēṉ...........

(I have placed You in me and myself in You................) of Peri. exemplify the kind of bhakti the Nāyaṉmārs and Āḻvārs had for their Lords.

In the bhakti literature, these saints have employed various techniques to pour out their devotion and love to their God and some of these were the techniques of the Akam poems of the Caṅkam literature. Most of the Akam poems contain the emotional outpouring of a character and this model served well for the Nāyaṉmārs and Āḻvārs. This is especially so in the case of the Āḻvārs who express their intense emotional love for God and their mental agony due to separation from God. The yearning of these saints for God had no bounds.

The Aḻvars fancied themselves as mother, a pining lady yearning to unite with the Eternal Lord, a friend who worries about the young lady who craves for her Lord, the lover etc. They were so much in love with God that they even try to send messages to God through animate and sometimes inanimate objects. The poems of Periyāḻvār treating himself as the mother of Kṛṣṇa, the divine child, was a trail blazer to a new literary work called Piḷḷaittamiḻ. Kulacēkarāḻvār identified himself with Daśaratha, the father of Rāma steeped in devotion. Though the Śaiva saints used these Akam conventions less extensively than the Āḻvārs, their songs are as authentic and emotionally rich as the poem of the Āḻvārs. Māṇikkavācakar went one step ahead and composed a devotional book called Tirukkōvaiyār, which is almost an Akattiṇai work. These ardent devotees of God were also revered and held equal in rank to the Gods themselves. The following verse of Nampiyāṇṭārnampi, in the eleventh Tirumuṟai, exemplifies this idea,

poṉ ār matil cūḻ pukalikku aracai arukar taṅkaḷ
ten nāṭṭu araṇ aṭṭa ciṅkattiṉai em civaṉ ivaṉ eṉṟu
an nāḷ kutalait tiruvāy moḻikaḷ aruḷic ceyta
eṉ āṉaiyaip paṇivārkku illai yamālayamē

(One does not have to go to the abode of Yama if one worships (Ñāṉacampantar) the elephant who spoke the divine words referring to Śiva, in his prattles, the king of Pukali (Cīkāḻi), the lion who razed down the southern fort of the Jains).

The Śaiva saint Cuntaramurti also expresses the same loyalty and devotion to the devotees of Śiva in his *Tiruttoṇṭarttokai* (VII:9-10).

These saints have also freely used mythological stories about Śiva and Viṣṇu to evoke deep emotions in the minds of those who hear and sing the verses. They succeeded in rekindling faith in Śaivism and Vaiṣṇavism in the minds of the people of Tamil Nadu which, in turn, caused a decline of the Jains and the Buddhists. They made it a point even to ridicule and criticize the beliefs of the heterodox religions in their hymns. They were also able to reconvert the kings who embraced the Jaina religion to Hinduism. The Pallava king Mahendravarman (600-630A.D.), who persecuted Appar, was converted back to Śaivism by Appar himself. Likewise, a Paṇḍya king was converted by Campantar. Both of them had to reestablish their faith by confronting the Jains.

The Ālvārs and the Nāyaṉmārs came from all four varṇas and belonged to various castes. By virtue of their devotion to their chosen deity, either Śiva or Viṣṇu, they were all deemed equal. Very few of them belonged to the socially dominant Brahmin caste. For instance, Tiruppāṇāḻvār belonged to a caste which is quite low in the social hierarchy and so did Kaṇṇappanāyaṉār, who was a hunter. But, all distinctions of class and caste were forgotten in the great surge of Bhakti.

Thus Bhakti literature created a casteless society. It was, in general, a mission which brought the sub-continent together as one nation in spite of local differences which were determined by the different sociological, political and economic conditions.

It may be relevant to give a brief explanation of the methodology followed in this book. The book is divided into three sections. The first section consists of entries on the sixty three Nāyaṉmārs and the twelve Āḻvārs. The second section is devoted to the Śaiva and Vaiṣṇava Sthalas-temples at which the verses of the Tēvāram and the Tivviyappirapantam were rendered. The last section deals with some important philosophical concepts found in the two texts.

The first section deals with the sixty three Nāyaṉmārs and the twelve Āḻvārs. Out of these sixty three Nāyaṉmārs, Appar, Campantar and Cuntarar are the authors of the Tēvāram . The names of the other sixty Nāyaṉmārs have been mentioned, by Cuntarar, in a patikam called Tiruttoṇṭartokai (vii.39). The complete life history of the three Nāyaṉmārs, the miracles associated with them and the sthalas visited by them (approximately in the order in which they travelled, based on the Periya purāṇam[1]) have been given in these entries. As for the other sixty, a brief life history has been given. The entries on the Āḻvārs also give their life history and the names of their works, apart from pointing out some significant features of these works. These entries are based mainly on the accounts found in 'The South-Indian Āḻvārs'[2], 'Āḻvārkal Vaipavam'[3] and the Tivviyap pirapantam text edited by Mayilai Mātava Tācaṉ.[4]

The second section is on the one hundred and eight Vaiṣṇava sthalas and the two hundred and seventy six Śaiva sthalas. The entries contain information in the following order: the location of the sthala, the names of the deities, the tala firttam and the vṛkṣam. The entries on the Vaiṣṇava sthalas give the names of the utcavar deities and the vimāṉam in addition to the above. This is followed by the tala purāṇam (the mythology of the sthala), the special features of the sthala and, finally, the numbers of the verses rendered by the Āḻvārs / Nāyaṉmārs on the sthala.The numbers given for the Tēvāram verses refer to the

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1. Cēkkiḻār, Tiruttoṇṭarpurāṇam, Periyapurāṇam with the commentary of Tiru. Vi. Kalyāṇa Cuntaraṉār, with the detailed commentary of Mā. Pālacuppiramaṇiya Mutaliyār, ed. A.Ca. Ñāṉacampantan, Chennai, Cēkkiḻār Ārāycci Maiyam.
2. Varadachari. K.C. Alvars of South India, Bomaby, Bharatiya Vidya Bhavan.
3. Nālāyira Tivviya Pirapantam, ed. Aṇṇaṅkarāccāriyār Cuvāmikaḷ, Tēvanātaṉ, 1971.
4. Nālāyira Tivviya Pirapantam, ed. Mayilai Mātavatācaṉ, Chennai, Mayilai Lakṣmaṇa Mutaliyār Aṟakkaṭṭaḷai, 1962.

edition of the French Institute, Pondichery[5] and, for the Tivviyappirapantam verses, to the edition of Tiruvēṅkaṭattāṉ Tirumaṉṟam[6]. The information given in these entries is based upon 'Tiruttalaṅkaḷ Varalāṟu'[7] and 'Tirumuṟait Talaṅkaḷ' by Jeyasenthilnātan[8] for the Śaiva sthalas and the '108 Vaiṣṇava Tivyatēca Vaipavam'[9] and '108 Vaiṇava Tivyatēca Varalāṟu'[10] for the Vaiṣṇava sthalas. I have tried to visit as many sthalas as possible and have incorporated information gathered during this field work.

The final section is made up of entries on some important philosophical concepts found in the Tēvāram and the Tivviyap pirapantam. The first two entries are on Śiva and Nārāyaṇa, the two main deities of the verses of the Tēvāram and the Tivviyappirapantam, respectively. The germ of the concepts of the two philosophical systems, Śaiva Siddhānta and Viśiṣṭādvaitā, are found in these texts. The entries in this section take up terms invested with philosophical implications used in the two texts and trace their evolution into the forms they assumed in the two philosophical systems. This has been done to give a clear picture of the terms used in the two texts as they are understood now, in the light of Śaiva Siddhānta and Viśiṣṭādvaita.

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5. Tēvāram (Paṇmuṟai), Vol.1, Ñāṉacampantar, ed. Gopal Iyer, Pireñcu Intiyaviyal Kaḻakam (French Institute of Indology, Intitute Francais D' Indologie), Pondicherry, 1984.

6. Nālāyira Tivviya Pirapantam, Venkaṭacāmi Ceṭṭiyār, Chennai, Tiruvēṅkaṭattāṉ Tirumaṉṟam, 1973.

7. Cāminātaiyyar, U.V. Tiruttalaṅkaḷ Varalāṟu (Vol. 1&2) Chennai, U.V. Cāminātaiyyar Nūl Nilayam, 1997.

8. Jeyacentilnātaṉ, Pu.Ma. Tirumarai Talaṅkaḷ, Chennai, Tamil Nilayam, 1997.

9. 108 Śri Vaiṣṇava Tivyatēca Vaipavam, Purāṇa - Apimāṉa Stalaṅkaḷum, Chennai, The Little Flower Company, 1995.

10. Etirājaṉ, 108 Vaiṇava Tivyatēca Varalāṟu, (2nd ed.) Karaikudi, Vaiṇava Cittānta Nūl Patippu Kaḻakam, 1998.

This book, thus, attempts to put together some important details, necessary for a complete understanding of the two texts, to aid researchers who are interested in them. Each section in this book could lead to a full-fledged research work in itself. It is hoped that this would serve as a source-book for further research work in the field.

NĀYAN̲MĀRS

ATIPATTAR

Atipattar was a fisherman who lived in Tuḷaippāṭi in Nākappaṭṭiṉam. Everyday, he used to set free a fish from his catch as his offering to Śiva.

Even when he got a single fish, he used to set it free. This happened continuously for days together. Atipattar and his family went without food. One day, he captured a gold fish with gems studded on it, which too he set free without being overcome by greed. Śiva was pleased with his devotion and determination and appeared before Atipattar. Atipattar worshipped Śiva and, thereafter, he lived at Śivaloka.

Cuntarar mentions Atipattar in the following line:

....

viri tirai cūḻ kaṭal nākai atipattarkku aṭiyēṉ

Cuntarar VII : 39.7:2

(I am the slave of Atipattar who lived in Nākai surrounded by the sea.) This episode is also described in the Periya. P (vv. 3997-4016).

APPŪTIYAṬIKAḶ

Appūtiyaṭikaḷ is one of the sixty three Nāyaṉmārs. He was born in Tiṅkaḷūr. He was a devotee of Śiva and also revered Appar. He named his son, his house and all his belongings after Appar.

Once, when Appar was on a pilgrimage, he went to Tiṅkaḷūr and came across several name boards and many places in Tiṅkaḷūr, bearing his name. He came to know about Appūti and his devotion and visited his house.

Appūti was very happy to see him. He requested Appar to have food at his place and Appar accepted the invitation. Appūti, then, asked his son to cut a banana leaf to serve food for Appar. The son, who went to cut the leaf, was bitten by a snake. He gave the leaf to his mother and said that his death should not be known to Appar as he would not have his lunch then. His mother informed her husband of the death of their son. They rolled him in a mat and kept him aside and, hiding their grief, they served food to Appar. Appar asked Appūti to call his son so that they could have lunch together to which Appūti replied that his son had gone out. Appar decided to wait for him. Unable to keep him waiting, Appūti told the truth to Appar.

Appar rendered the patikam beginning 'Oṉṟu Kolām' (IV. 18) in praise of Śiva. The boy came back to life when Appar recited the patikam and

Appūti was infinitely grateful to Appar. Appar, then, stayed at Tiṅkaḷūr for a few days and then proceeded on his pilgrimage according to the Periya P.

Cuntarar mentions Appūti in the following line in his Tiruttoṇṭattokai

....

oru nampi appūti aṭiyārkkumaṭiyēṉ. *Cuntarar VII. 39.4:3*

(I am the slave of Appūti.)

The chapter on Appūti aṭikaḷ in Periya P. (vv. 1788 - 1832) describes this episode.

AMARNĪTI NĀYAṈĀR

Amarnīti was born in Paḻaiyāṟai near Tanjavur. He was a devotee of Śiva and, being a businessman, he had accumulated enough wealth. He spent much of his wealth in feeding the devotees of God, providing them with shelter and clothes. He built a maṭam near Tirunallūr for the devotees visiting the temple.

Śiva wanted to test Amarnīti before bestowing His grace upon him. He went to the maṭam at Tirunallūr in the guise of a Brāhmaṇa Brahmacāri. Amarnīti welcomed him and extended his hospitality. The brāhmaṇa gave him a loin cloth and asked him to safeguard it, till he returned from his bath. After sometime, the brāhmaṇa came back and asked for his loin cloth. To his consternation, Amarnīti could not find it and said he would give a new cloth. But, the brāhmaṇa refused to take it and accused Amarnīti of stealing his cloth. Eventually, he agreed to accept a new cloth if it was equal in weight to another loin cloth he had. The brāhmaṇa placed his loin cloth on one scale of a balance. Amarnīti brought clothes of silk cotton and other materials and left them on the other scale, but the scales of the balance did not become equal. He, then brought gold and silver, which too were not equal to the single loin cloth. Amarnīti offered to place himself and his family on one side of the balance to equalise the cloth. He chanted the Pañcākṣara mantra and stood on the balance with his wife and children praying to God that, if his service to the devotees was true, it should balance. The scales finally were balanced. Śiva was pleased with the devotion of Amarnīti and revealed himself to Amarnīti. Amarnīti reached Kailāsa with his family. (Periya P. vv. 502-550)

Cuntarar mentions Amarnīti nāyaṉār in one his patikams as:

'alli meṉ mullaiyamtār amarnītikku aṭiyēṉ

.... *Cuntarar VII:39:1:4*

(I am the slave of the Amarnīti who wears the garland woven with soft mullai and waterlily.)

ARIVĀṬṬĀYAR

The original name of Arivāṭṭāyar was Tāyaṉār. He lived in Kaṇṇamaṅkalam. He used to offer rice grains of high quality, greens and mangoes to the lord of this sthala.

Gradually his wealth dwindled and he became poor. He reached a state where he could not offer rice of good quality to Śiva. He became an agriculture labourer in the fields and collected the rice grains as his wages. He offered the grains of a superior quality to Śiva and kept the inferior quality of rice for his consumption. When he got a job in the fertile fields which yielded quality paddy he offered everything to God and hence had to go without any rice for his food. His wife plucked greens from the garden and cooked them for him, but the greens too were exhausted at the end of their yielding season and they remained hungry. Tāyaṉār became very weak.

One day, while he was carrying food for Śiva, followed by his wife with pañcagāvya, Tāyaṉār fainted and fell on the ground. The food was scattered on the ground. Tāyaṉār was overcome with grief and decided to kill himself, since he could not offer food to God. When he was about to sever his neck with his scythe, he heard the sound of somebody eating mangoes. Śiva appeared before Tāyaṉār and stopped him from killing himself. He took Tāyaṉār and his wife to Kailāsa. He came to be called Arivāṭṭāyar from the association of the 'arivāḷ' (scythe) with which he attempted to kill himself. Cuntarar refers to him as follows

'Eñcāta vāḷ tāyaṉ, aṭiyārkkum aṭiyēṉ' *Cuntarar VII:39:2:3*

This episode is referred to in the Periya. P. (vv. 908-930).

ĀNĀYA NĀYAṈĀR

Anāya nāyaṉār was born in Tirumaṅkalam in a family of cowherds. He was a devotee of Śiva. Everyday, he used to take the cattle to graze and

bring them back in the evening. While herding the cattle, he used to play his flute.

One day, he saw a koṉrai tree and visualised it to be Śiva, who is adorned with koṉrai. He sat near the tree and played his flute continuously. Days went by and Ānāya nāyaṉār forgot himself, immersed in the music, playing his flute, without food or water. The cattle were attracted by the music. The music from his flute filled the whole world. Śiva was moved by it and appeared before Ānāya nāyaṉār and took him to Śivaloka. (Periya P. vv. 931-972)

Cuntarar refers to Ānāyar as

'alai malinta puṉal maṅkai ānāyarkkum aṭiyēṉ'

Cuntarar VII:39:2

ICAIÑĀṈI

Icaiñāṉiyār is the wife of Caṭaiyaṉār and the mother of Cuntarar. She is also considered as one of the sixty three nāyaṉmārs. Cuntarar mentions her in his Tiruttoṇṭattokai in the following lines:

.... caṭaiyaṉ
icaiñāṉi kātalaṉ tiru nāvalūrk kōṉ *Cuntarar VII:39:11:3*

Cuntarar refers to himself as the one who was loved most by Caṭaiyaṉ (his father) and Icaiñāṉi (his mother)

Periya P. (VV. 4233) also refers to her in the chapter on Icaiñāṉiyār.

IṬAṄKAḺI

Iṭaṅkaḻi was the king of Koṭumpāḷūr and was a devotee of Śiva as well as a patron of Śaivism.

A Śaivite saint who lived in his kingdom, used to prepare food and offer it to several devotees. One day, the saint did not have enough money to feed the devotees. That night, he went to the palace and stole rice grains from the store house of the palace but was caught by the guards and was taken to the king.

The saint explained the reason for this theft to the king. On hearing it, the king ordered his men to open the store house. He sent messages all over

the country for all Śaiva saints to come and avail themselves of whatever they needed. Thus, he removed the distress of many Śaiva saints. Cuntarar mentions him in his Tiruttoṉṭattokai in the following lines:

maṭal cūḻnta tār nampi itaṅkaḻikkum.........
.... atiyārkkum aṭiyēṉ.

Cuntarar VIII. 39:9:2

(I am the slave of the slave of Iṭaṅkaḻi)

This story is also described in the chapter on Iṭaṅkaḻi nāyaṉār in Periya P. (vv. 4114 - 4124).

IYAṞPAKAI

Iyaṟpakai, a devotee of Śiva, is one of the sixty three nāyaṉmārs. He was born in Kāvēripūmpaṭṭiṉam. He never could refuse help to any Śaiva devotee who came to him with his requests. One day, Śiva met him in the disguise of a brahmin, in order to test him. Iyaṟpakai received him with warmth and enquired about his requirement. The brahmin said that he wished to have the wife of Iyaṟpakai accompany him. Iyaṟpakai agreed to it immediately. The brahmin further requested Iyaṟpakai to guard him and the latter's wife from the villagers till they crossed the village. So, Iyaṟpakai followed them.

When the villagers came to know of this, they attacked the brahmin with weapons, but Iyaṟpakai fought them and protected Śiva who was in the disguise of the brahmin. They reached the border safe and Iyaṟpakai was about to return when he heard the voice of Śiva. He rushed to the place and found that only his wife was there. Śiva was pleased with his magnanimous nature and revealed Himself, accompanied by Parvati. Cuntarar mentions Iyaṟpakai as the one who never utters the word 'no' to anyone.

illaiyē eṉṉāta iyaṟpakaikkum aṭiyēṉ *Cuntarar VII:39:1:2*

(I am also the devotee of Iyaṟpakai who never refuses.)

Periya P. (vv 404-439) describes this episode in the chapter on Iyaṟpakai nāyaṉār.

IḶAIYĀṈKUṬI MĀRAṈ

Iḷaiyāṉkuṭimāṟaṉ was born in Iḷaiyāṉkuṭi. He used to offer food to all anyone who came to his house at anytime of the day. Once, Śiva visited him

in the disguise of an old man to test his generosity. At that time, Iḷaiyāṉkuṭimāṟaṉ was in extreme poverty. When he saw Śiva as an old man, he requested him to take rest and decided to collect the grains which he had sowed in his field for food. His wife cooked food from those grains with great difficulty. Śiva was pleased with his service and appeared before Iḷaiyāṉkuṭimāṟaṉ and bestowed His grace on him.

Cuntarar mentions Iḷaiyāṉkuṭi in the following line :

Iḷaiyāṉkuṭimāṟaṉ aṭiyārkkum aṭiyēṉ
.... *Cuntarar VII:39:1:2*

(I am (also) the slave of the slave of Iḷaiyāṉkuṭimāṟaṉ).

Periya P. (vv. 440-466) describes this episode.

URUTTIRAPACUPATI

Uruttirapacupati was born in Tiruttalai. He used to chant the mantra 'Śrī rudram' standing in a pond immersed upto his neck. He was known as Uruttira Pacupati since he chanted the Śrī rudram. Cuntarar refers to him in the following line :

... . uruttirapacupatikkum aṭiyēṉ *Cuntarar VII:39:3:1*

(I am also the slave of Uruttirapacupati)

The chapter on Uruttirapacupati Nāyaṉār in Periya.P. (vv. 1036-1045) gives his life history.

EṞIPATTANĀYAṈĀR

Eṟipattanāyaṉār lived at Karuvūr. His main duty was to protect the devotees of Śiva. He used to carry an axe with him to do this.

In Karuvūr, there was a famous Śiva temple in the sthala of Āṉilai. A devotee known as Civakāmiyāṇṭār served the Lord by bringing flowers. One day, when he was carrying flowers to the temple the elephant of the king Pukaḻccōḻa nāyaṉār snatched the flowers from him and threw them away. Civakāmiyāṇṭār, enraged on seeing the flowers meant for Śiva wasted, started screaming. Eṟipattar, who was nearby, heard this voice and rushed to him. Civakāmiyāṇṭar narrated the incident to him. Eṟipattar followed the elephant and pulled out both the tusks of the elephant.

The king heard of this incident and came to the spot. He was angry because his elephant as well as his men were killed, but when he came to know that the killer was a Śiva devotee, he realised that it must have been the mistake of the Elephant. Eṟipattar narrated the incident in detail. The king admitted that he was also responsible for harassing Civakāmiyāṇṭār and felt that he himself should die. He thought that he was not worthy to be killed by the axe of Eṟipattar. So he attempted to kill himself. Eṟipattar was moved by his respect for the devotees of Śiva and he felt guilty for having killed the king's men. So, he decided to sever his own head with his axe. At this point, a voice was heard in the sky which said that these incidents took place by the order of Śiva to reveal the greatness of Eṟipattar and Pukaḻccōḻa nāyaṉār, the Cōḻa king.

This episode is described in Periya P. (vv. 551-607)

Cuntarar mentions Eṟipatta nāyaṉār in his Tiruttoṇṭattokai in the following line:

'ilai malinta vēl nampi eṟipattarkkum aṭiyēṉ' *Cuntarar VII:39:2:1*

ĒYARKŌṈKALIKKĀMAṈ

Ēyarkōṉ was born in Perumaṅkalam in the Cōḻa kingdom. He performed several services to the Śiva temple at Tiruppuṉkūr. He was the commander-in-chief of the Cōḻa army.

Ēyarkōṉ heard that Cuntarar had sent Śiva as a messenger to his wife Pāravai in order to settle their quarrel. He considered it as an insult to Śiva and was very angry with Cuntarar for making use of Śiva for such purposes. Śiva wanted to clear this misunderstanding between Ēyarkōṉ and Cuntarar. He made Ēyarkōṉ suffer from a stomach disorder and appeared in the dream of Cuntarar and requested him to cure Ēyarkōṉ's pain.

Cuntarar reached the place of Ēyarkōṉ, to carry out Śiva's request. Ēyarkōṉ, unwilling to be cured by Cuntarar, killed himself with a knife. Cuntarar rendered a patikam and brought him back to life. Their enemity ended and they became friends, says the Periya P. (VV. 3160 - 3596).

Cuntarar speaks about Ēyarkōṉ in his Tiruttoṇṭattokai in the following line :

ēyarkōṉkalikkāmaṉ aṭiyārkkum aṭiyēṉ *Cuntarar VII:39:5:2*

(I am also the slave of the slave of Ēyarkōṉkalikkāmaṉ.)

Ē<u>N</u>ĀTI

Ē<u>n</u>ātināya<u>n</u>ār, one of the sixty three nāya<u>n</u>mārs, was born in Eyi<u>n</u>a<u>n</u>ūr. He was a devotee of Śiva. He was a warrior and trained soldiers in the army. He was also an ardent devotee of Śiva. Another warrior, by name Aticūra<u>n</u>, a relative of Ē<u>n</u>āti, lived there, but considered Ē<u>n</u>āti as his rival. In order to defeat Ē<u>n</u>āti, Aticūra<u>n</u>, with his students, met Ē<u>n</u>āti and challenged him to fight. When Aticūra<u>n</u> lost the battle, he vowed to kill Ē<u>n</u>āti.

Aticūra<u>n</u>, then, challenged Ē<u>n</u>āti for a duel. Ē<u>n</u>āti met Aticūra<u>n</u> on the battlefield unaccompanied by his students. Aticūra<u>n</u> smeared the sacred ash on his forehead and covered it with his shield and reached the spot. When Ē<u>n</u>āti geared upto meet him in combat, he removed the shield from his face. On seeing the ash on his face, Ē<u>n</u>āti, believing him to be a devotee of Śiva, refused to attack him, but Aticūra<u>n</u> threw his knife at the hesitant Ē<u>n</u>āti. Śiva appeared before them and restored life to Ē<u>n</u>āti. Periya P. (vv. 608 - 649) refers to this episode. Cuntarar refers to Ē<u>n</u>āti thus:

'Ē<u>n</u>āti nātan ta<u>n</u> aṭiyārkkum aṭiyē<u>n</u>'. *Cuntarar VII:39:2:1.*

(I am also the slave of Ē<u>n</u>āti)

AIYAṬIKAḶ KĀṬAVARKŌ<u>N</u>

Aiyaṭikaḷ Kāṭavarkō<u>n</u> was a Pallava king of Kāñcipuram. He was a devotee of Śiva and patronised Śaivism. His devotion to Śiva made him neglect his duties as a king. He crowned his son as the king of Kāñcipuram and went on a pilgrimage to the various Śaiva sthalas. Periya P. (vv. 4051-4059) mentions that he rendered verses on all the sthalas and attained liberation.

Cuntarar refers to him in the following lines :

aiyaṭikaḷkāṭavarkōn aṭiyārkkum aṭiyē<u>n</u> *Cuntarar 39:7:4*

(I am also the slave of the slave of Aiyaṭikaḷ Kāṭavarkō<u>n</u>.)

KAṆANĀTAR

Kaṇanātar was born in Cīrkā<u>l</u>i. He served the Śiva temple of Cīrkā<u>l</u>i as well as the devotees who rendered songs, strung garlands and performed other services at the temple. He also considered Campantar as his teacher and held him in high regard. Śiva was pleased with his devotion and service, and, by His grace, Kaṇanātar became the leader of the Śiva gaṇas.

Periya P. (vv. 3928 - 3934) also describes Kaṇanātar as a great devotee, in the chapter on Kaṇanātar.

Cuntarar mentions Kaṇanātar in the following lines:

kaṭai kā<u>l</u>i kaṇanātar aṭiyārkkum aṭiyē<u>n</u>. *Cuntarar VII:39:6:3*

(I am also the slave of the slave of Kaṇanātan of Kā<u>l</u>i (Cīrkā<u>l</u>i))

KAṆAMPULLAR

Kaṇampullar lived in Irukkuvēḷūr. Everyday, he used to light all the lamps in the local Śiva temple, the expenditure for which was borne by him. In course of time he became very poor. He went to Citamparam and sold some of his house hold articles in order to have some money for the expenditure of lighting lamps. When all the articles he had were sold, he began cutting grass and sold it. Out of that money he illuminated the temple. Hence, he was known as Kaṇampullar. One day, the bundles of grass could not be sold. Kaṇampullar made wicks out of the grass and lit the lamps, but, they were not enough. He then cut his locks and made wicks out of them. Moved by his devotion, Śiva appeared before Kaṇampullar and blessed him.

Cuntarar mentions Kaṇampullar in the following lines :

karaikkaṇṭa<u>n</u> ka<u>l</u>alaṭiyē kāppuk koṇṭirunta
kaṇampulla nampikkum .... aṭiyē<u>n</u>

Cuntarar VII:39:8:1.

(I am also the slave of Kaṇampulla nampi who always took refuge at the feet of the o<u>n</u>e wit<u>h</u> a dark throat (Śiva).)

This episode, regarding Kaṇampulla, is narrated in the chapter on Kaṇampulla nāya<u>n</u>ār in Periya P. (VV. 4060 - 4073).

KAṆṆAPPAR

Kaṇṇappar is one of the sixty three nāya<u>n</u>mārs who gave away his eyes to the bleeding Śiva liṅga.

Once a hunter known as Tiṇṇa<u>n</u>* found a liṅga in a forest. Tiṇṇa<u>n</u> became devoted to the liṅga and he offered worship daily. He would bring water in his mouth for the abhiṣeka and would offer meat as offering. One

-day while he was worshipping, he found the right eye of the deity bleeding. Tiṇṇaṉ plucked his right eye using his arrow and placed it on the bleeding eye of Śiva. The bleeding in the right eye stopped, while the left eye started bleeding. Tiṇṇaṉ has plucked his other eye keeping his leg on Śiva's left eye to identify it as he had lost eyesight in the right eye also. Śiva pleased with his devotion, appeared in front of Tiṇṇaṉ addressing him as 'Kaṇṇappar' because he gave his eye to Śiva. His eyes were restored by Śiva's grace and he was known as Kaṇṇappa nāyaṉār. According to the sthala purāṇam, this episode is said to have taken place at Kuṟukkaivīrattāṉam. It is to be noted that the sthala of Kāḷahasti is also associated with this episode.

Appar speaks about this episode in his patikam in the following manner:

> Kāppatu ōr villum ampum. kaiyatu ōr iraccipāram
> tōl perum ceripput toṭṭu tiya vāyk kalacam āṭṭi
> tīp perum kaṇkaḷ ceyya kurutinīr oḻukat taṉ kaṇ
> koppatum paṟṟik koṇṭār kurukkai vīraṭṭaṇārē. *Appar IV : 49 : 7*

(Carrying the bow and arrow for protection with a handful of meat, his footwear placed on the bleeding eye, water in his mouth he (Kaṇṇappar) gave his own eyes to replace the bleeding eyes (of Śiva) and the lord of Kuṟukkai vīraṭṭāṇam accepted this)

The chapters on Kaṇṇappa nāyaṉār of the Periya. P. speak about this episode in verses 177-186.

* later known as Kaṇṇappar.

KALIKKAMPAṈ

Kalikkampaṉ was a businessman and lived in Tiruppeṇṇākaṭam. He was a devotee of Śiva in the sthala of Tūnkāṉaimāṭam. He offered food to those who visited the temple.

One day, he brought a devotee to his house. In those days, it was a custom for the host to wash the feet of devotees when they entered the house before serving them food. The wife of Kalikkampaṉ brought water in a vessel to wash the feet of the devotee. When she came near him, she recognised him to be a former servant. That caused a delay of few seconds. Kalikkampaṉ thought that she was hesitant to wash the feet of the devotee, since he was their servant. He severed the hands of his wife who had hesitated

to wash the feet of the guest and then washed the feet of the devotee himself and ushered him inside the house. This devotion to Śiva made him one of the nāyanmārs.

Cuntarar speaks about this incident in his Tiruttāṇṭakam in the following lines :

kai taṭinta varicilaiyān kalikkampan kaliyan
...................................aṭiyārkkum aṭiyēn. *Cuntarar VII:39:7:3.*

(I am also the slave of the slave of Kalikkampan who chopped the hands (of his wife)).

This episode is also narrated in the chapter on Kalikkampan in Periya. P. (vv. 4017 - 4026).

KALIYAN

Kaliyañ lived in Tiru Orriyūr. He was born in a family who were producers and traders of edible oil. Every day, he used to light lamps in the Śiva temple of Orriyūr. Since oil was expensive and he had to use plenty of oil to illuminate the temple, his wealth dwindled, but Kaliyan managed to continue his service. Subsequently, he worked for daily wages and bought oil with the money. But, with innumerable workers and lack of employment, he was not able to work for many days. He sold his house hold articles one by one. He reached a stage where there was virtually nothing at home. Eventually, he decided to sell his wife but there were no buyers for her.

He vowed that if he was unable to light the lamps that day, he would kill himself. He cleaned the lamps, placed the wicks and was about to cut his neck so as to use his blood to light them. Śiva, moved by his love and devotion, appeared before Kaliyan and Kaliyan attained liberation.

Cuntarar states himself as the slave of Kaliyan in his Tiruttāṇṭakam in the following lines:

.... kaliyan,
.... aṭiyārkkumaṭiyēn *Cuntarar VII:39:7:3*

Periya. P. also describes the episode of Kaliyan in its chapter on Kaliyanāyanār (Periya. P. vv. 4027- 4043).

KAḺAṞIṞṞAṞIVĀR

Cēramāṉperumāḷ)

Kaḻaṟiṟṟaṟivār was born in Koṭuṅkōlūr, in Kerala, in a royal family. His real name was Perumākkōtaiyār. He was a devotee of Śiva and offered worship to the Lord of Añcaikkaḷam.

During that time, the Cēra king Ceṅkōr Poṟaiyaṉ became an ascetic went away to the forest. His minister felt that Perumākkoṭaiyār was suitable to become the next king. They approached him with their request. Perumākkoṭaiyār could not refuse their request, but he was apprehensive of the responsibilities involved. He prayed to Śiva that he should be a ruler with moral values and also remain an ardent devotee of Śiva. Śiva answered his prayers. He was blessed with intelligence and abilities of a king by Śiva and became an adept at judging intuitively the people around him. He acquired the foresight to know when they would become his enemies. Therefore, he came to be known as Kaḻaṟiṟṟarivār. Subsequently, he was crowned and he became the king.

After the coronation, he worshipped Śiva and went on a procession, on the back of an elephant. On the way, he saw a washerman who was carrying salt on his back. The salt had dissolved in the rain leaving white patches on the skin. Kaḻaṟiṟṟaṟivār thought he was a devotee of Śiva with ashes smeared on his body and he offered him a seat next to himself on the elephant. Such was his love for the devotees of Śiva.

Everyday, when he offered worship to Śiva, he used to hear the tinkle of Śiva's anklets. One day, he did not hear the tinkling of the anklets. Kaḻaṟiṟṟaṟivār thought that he had committed some error and was about to kill himself. Suddenly, he heard the sound of the anklets. He heard the voice of Śiva from the skies which said that he (Śiva) had forgotten himself listening to the patikams rendered by Cuntarar on him, at Citamparam. Hearing this from Śiva himself, Kaḻaṟiṟṟaṟivār was eager to visit Citamparam and also to meet Cuntarar. On hearing that Cuntarar lived at Tiruārūr, Kaḻaṟiṟṟaṟivār went there and met Cuntarar and they became close friends. They went on a pilgrimage to many Śiva temples together and reached Koṭuṅkōḷūr. Cuntarar stayed with the king for sometime. Eventually, he wanted to get back to Tiruvārūr because he could not live without seeing the Lord of Tiruvārūr. Kaḻaṟiṟṟaṟivār showered innumerable gifts on him and saw him off with great respect.

At a later period, Cuntarar visited Koṭunkōlūr again and worshipped Śiva at Añcaikkaḷam along with Kaḻaṟiṟṟaṟivār. Both of them are said to have attained liberation at Añcaikkaḷam. (Periya P. vv. 3753 - 3927)

Cuntarar mentions Kaḻaṟiṟṟaṟivār in the following lines :

kār koṇṭa kōṭai kaḻaṟiṟṟaṟivārkkum ātiyēṉ. *Cuntarar VII:39:6:3*

(I am also the slave of Kaḻaṟiṟṟaṟivār whose generosity is like that of the rains.)

KAḺARCIṄKAṈ

Kaḻarciṅkaṉ is one of the sixty three nāyaṉmārs. He was a Pallava king who supported Śaivism. Once, he went on a pilgrimage to various Śaiva sthalas with his wife, during the course of which they came to Tiru ārūr.

At the time of their visits, in one of the maṇḍapas of the temple, beautiful flower fell on the floor. Kaḻarciṅkaṉ's wife took them up and smelt their fragrance, which was witnessed by another Nāyaṉmār, known as Ceruttuṇai who was serving in the temple. He was angry when he saw that the flowers, meant for the Lord, were smelt by a human being. The enraged Ceruttuṇai cut off the nose of the queen.

Kaḻariciṅkaṉ, who also witnessed this, felt that, as the flowers were picked up by her hands first, the hands should be chopped off and he severed her hands. Śiva was moved by his devotion and blessed Kaḻariciṅkaṉ. (Periya P.vv. 4101 - 4113).

Cuntarar mentions Kaḻarciṅkaṉ in his Tiruttoṇṭattokai in the following lines:

.... kaḻaṟciṅkaṉ aṭiyārkkum aṭiyēṉ.

Cuntarar VII:39:9:1

(I am also the slave of the slave of Kaḻarciṅkaṉ.)

KĀRI

Kāri is one of the sixty three Nāyaṉmārs. He was a Tamil poet who lived at Tirukkaṭavūr. He used to write poetry in praise of Śiva and recite it to the kings. The kings, in return gave him gold in appreciation of his poems. He used the gold to offer food and render other services to the devotees of Śiva.

Cuntarar mentions him in the following line:

.... kārikkum aṭiye͟n *Cuntarar VII:39:8:1.*

(I am the slave also of Kāri.)

In the chapter on Kāri Nāya͟nār the Periya P. describes his life (Periya P. vv. 4069 - 4073).

KĀRAIKKĀL AMMAIYĀR

Kāraikkāl ammaiyār (Lady of Kāraikkāl, a port city of Tamilnadu) was originally called Pu͟nitavati. She was the daughter of a merchant called Ta͟natatta͟n. She was married to an affluent merchant called Paramatatta͟n and the two lived happily at Kāraikkāl. Pu͟nitavati was an ardent devotee of Śiva.

Once, some men came to meet Paramatatta͟n at his work spot on business and gave him two mangoes. He sent the mangoes home through a servant, planning to eat them at lunch. Meanwhile, a devotee of Śiva came to the house and Pu͟nitavati invited him to have food. She offered one of the mangoes to the devotee who relished it. The devotee rested for a while and went on his way. A little while later, Paramatatta͟n returned and sat down for his lunch. Pu͟nitavati gave the other mango to him. He ate it and, finding it delicious, asked for the second one too. Pu͟nitavati was caught in a fix. She went in and prayed to Śiva. Immediately, a mango appeared in her hands and she gave it to her husband. Paramatatta͟n ate it and found that this mango was far superior in taste to the other. He demanded an explanation from Pu͟nitavati and she told him all that had happened.

Paramatatta͟n did not believe her story and was sceptical of her account of the miraculous appearance of the fruit. He asked her to produce another fruit in the same way. Once again, Pu͟nitavati prayed to Śiva and another fruit appeared in her hand. But, when she gave it to her husband, the fruit vanished. Paramatatta͟n then felt that his wife was not a human being but a divine woman. With this realisation came the decision to separate from her as he felt he was unworthy of her. So, he embarked on a journey by sea and, on his return, instead of coming to Kāraikkāl, he went to the neighbouring Pāṇḍya Kingdom. He married the daughter of a merchant there and soon a daughter was born to them. He named the child after his first wife. When the relatives of Pu͟nitavati learnt of these events, they took her to Paramatatta͟n

with the intention of reuniting them. But Paramatattan refused to live with Punitavati, saying that she was a divine woman and, therefore, worthy of his reverence. He could not look upon her as his wife any more. He offered his respects to her and made the relatives pay obeisance to her. Punitavati then decided to dedicate her life to the devotion of Śiva and prayed to Him that her youth and beauty may be taken away since she was not going to live with her husband any more. She felt that her youth and beauty would only come in the way of her service to Śiva. Śiva answered her prayers and she was transformed into a skeletal figure. When this transformation took place, Punitavati composed the Arputattiruvantāti and Iraṭṭai maṇimālai.

She decided to go to the Kailāsa mountain, the abode of Śiva. When she reached the foot of the mountain, unwilling to defile it with her feet, she started to climb it moving on her hands. Pārvati, who saw the skeletal figure moving thus, was surprised and asked Śiva who it was. Śiva replied that it was a devotee very dear to him. When Punitavati reached the peak, Śiva addressed her as 'ammaiyē', a respectful term of address for a woman. She fell at His feet and worshipped Him. Śiva told her that He would fulfill any wish of hers. She wished to be released from the cycle of birth and death and also wished to witness His Divine dance while she sang. Śiva directed her to go to Palaiyanūr Tiruvālaṅkāṭu, where He promised to dance to her song. She returned from Kailāsa to Tiruvālaṅkāṭu, once again, moving on her hands. At Tiruvālaṅkāṭu, Śiva revealed to her His Ūrdhva Tāṇḍava and Kāraikkāl ammaiyār sang the Mūttatiruppatikam beginning 'Koṅkai tiraṅki'.

Cuntarar refers to Kāraikkāl ammaiyār in his Tiruttoṇṭartokai and declares himself to be her servant thus :

.... pēyārkkum aṭiyēn. *Cuntarar VII:39:4:2*

The Tiruttoṇṭar tiruvantāti also describes Kāraikkāl ammaiyār's journey to Kailāsa and her vision of Śiva and Pārvati thus :

nampan tirumalai nān mitiyēn eṇṛutāḷ iraṇṭum
umpar mīnakat talaiyāl naṭantēra umai nakalum
cempon uruvan 'en ammai' enap perravaḷ celuntēn
kompin kūkukāraikkālinil mēya kulatanamē Periya P. (vv. 1722-1787)

KUṄKILIYAKKALAYAN

Kalayanār / Kuṅkiliyakkalayanār is one of the sixty three Nāyanmārs. He was born in Tirukkaṭavūr. Providing the Lord of Tirukkaṭavūr with

Kuṅkiliyam [Shoirea (Tripterocarp dammar)] was the daily ritual he performed in the temple.

Suddenly, his income dwindled and he became so poor that he did not have enough money even to feed his family. His wife gave him her wedding chain and asked him to sell it and buy food grains with that money. When Kalayaṉār was on the way to the market he saw a man selling kuṅkiliyam. Kalayaṉār bought it in exchange for the chain and gave it to the temple. His family was awaiting his arrival, but Kalayaṉār did not return till late in the night. Meanwhile, his family fell asleep, tired and hungry.

The wife of Kalayaṉār had a dream in which their house was filled with grains, gold and silver. She woke up and saw that, by the grace of Śiva, the house was filled with wealth. Śiva appeared in the dream of Kalayaṉār in the temple and ordered him to go and have food at his house. Kalayaṉār returned to his house and was surprised to see the wealth bestowed by the grace of Śiva in the house and he thanked Śiva.

Once, in the temple of Tiruppaṉantāḷ, the Śiva linga stood slanted in one direction. The King tied his elephants to the linga and pulled it, but the Liṅga could not be made to stand erect. Kalayaṉār, who heard this, tied himself to the Liṅga and pulled it to its original position and received the grace of Śiva. Periya P (vv. 836-870) also describes these events.

Cuntarar mentions him in the following line:

Kaṭavūril kalayaṉtaṉ aṭiyārkkum aṭiyēṉ. *Cuntarar VII:39:2:2*

(...I am also the slave of the slave of Kalayaṉ who lives in Kaṭavūr)

KULACCIṞAI

Kulacciṟai was born in a place known as Maṇammērkuṭi in Madurai. He became the minister of the Pāṇḍya King, Kūn Pāṇḍya. During the reign of Kūṉpāṇḍya, Madurai and the rest of Tamilnadu was highly influenced by Jain ascetics and Buddhist monks. Kūṉpāṇḍya himself was a patron of Jainism while his wife Maṅkaiyarkaraci and minister Kulacciṟai were ardent devotees of Śiva. They reconverted the king to Śaivism by bringing Campantar to Madurai. Kulacciṟai played an important role by inviting Campantar and requesting him to debate with the Jaina ascetics. Campantar refers to Kulacciṟai thus :

Maṅkaiyarkku aracōṭu kulaccirai *Campantar III:127:10:1*

In Periya P. (vv. 1700-1710), the chapter on Kulaccirai nāyaṉār also provides information regarding him.

Cuntarar refers to him as Perunampi in his Tiruttoṇṭattokai in the following lines.

....

Perunampi kulaccirai taṉ aṭiyārkkum aṭiyēṉ.

Cuntarar VII:39:4:2

(........I am also the slave of the slave of Kulaccirai, the Perunampi).

KŪṞṞAṈ

Kūṟṟaṉ was the king of Kaḷantai. He was a devotee of Śiva and was a patron of the devotees of Śiva.

Though Kūṟṟaṉ was the king of only a small domain, he had captured many neighbouring cities and had accumulated wealth and arms equal to that of some of the big dynasties. Despite his wealth and military powers, he did not have a crown. The devotee requested the brahmins of Cidambaram to perform the consecration for him so that he could have a crown, but they refused saying that they performed the consecration only for the kings of the Cōḻa country.

The king prayed to Śiva asking Śiva to crown him with His feet. That night when he went to sleep, Śiva appeared in his dream and placed his feet as a crown on the head of the King. According to the Periya P. (vv. 3935 - 3943), the blessed king ruled the country for a long time and reached Śiva Loka finally.

Cuntarar also refers to Kūṟṟaṉ in the following lines :

ārkoṇṭu vēlkūṟṟaṉ kaḷantaik kōṉ aṭiyēṉ *Cuntarar VII:39:6:4*

(I am the slave of Kūṟṟaṉ the king of Kaḷantai, who possesses the sword.)

KŌCCEṄKAṆ

Kōcceṅkaṇ was a Cōḻa king. He had been a spider, which used to offer worship to Śiva everyday, in his previous birth. Śiva, pleased with the

devotion of the spider, said that he would be born as a Cōḻa King in his next birth.

Cupatēvar was a Cōḻa king. He did not have children for a longtime. His wife Kamalavati prayed to Śiva to give her a child. Her prayers were answered and she conceived. When the child was about to be born, the court astrologer told her that if the child were to be born after sometime, he would be a great king. Kamalavati had her legs tied in an elevated position so that the delivery of the child could be delayed. When the child was born, his eyes were red because of the forcefully delayed birth. Therefore, the king and queen christened him as Kōcceṅkaṇ meaning the red eyed one. Kōcceṅkaṇ grew up and became the Cōḻa king. He recalled his previous life, became a devotee of Śiva and built many Śiva temples. He also built houses for the Brahmins who lived in Cidambaram and performed the temple rituals.

Cuntarar mentions him in his Tiruttontattokai in the following line:

teṉṉavaṉāy ulakāṇṭa ceṅkaṇārku aṭiyēṉ *Cuntarar VII:39:11:2*

(I am the slave of the Ceṅkaṇṇaṉ, the one who ruled the earth.)

This episode is described in Periya P. (vv. 4202 - 4219).

KŌṬPULI

Kōṭpuli nāyaṉār one of the sixty three nāyaṉmārs was born in Nāṭṭiyattāṉkuṭi. He was the army chief for a Cōḻa king. Out of his salary, he used to buy and save rice and other grains for the use in the temple.

Once, the king ordered Kōṭpuli to go to the warfront. Kōṭpuli called his family and his other close relatives and instructed that the grains he had saved for the temple should not be used for other purposes at any cost. A few days after he left, there was famine in the city. Food grains were scarce. His family decided to open and use the stock of grains Kōṭpuli had saved and they started using it.

Kōṭpuli returned after a long time at the battle field. When he heard that the grain had been used up, he killed his family one after another. At the end, only a small child was left out. Kōṭpuli was about to kill that child too, but Śiva appeared before him, pleased with his devotion. All those who were killed by him reached Śivaloka. Kōṭpuli also went to Śivaloka with Śiva, according to the Periya Purāṇam. Cuntarar mentions Kōṭpuli in the following line:

aṭal cūl̲nta vēlnampi kōṭpulikkum aṭiyēn̲ *Cuntarar VII:39:9:4.*

I am also the slave of Kōṭpuli, the brave one with spear.

This story of Kōṭpuli is also narrated in the Periya P. (vv. 4139-4151).

CAṬAIYAR

Caṭaiyar is the father of Cuntarar (see also Cuntararmūrti nāyan̲ār) and is considered one of the sixty three nāyan̲mārs.

Cuntarar refers to him in the following line:

en̲n̲avan̲ām aran̲aṭiyē aṭaintiṭṭa caṭaiyan̲ *Cuntarar VII:39:11:3*

(Caṭaiyan̲ who reached the feet of my Lord Aran (Śiva))

Periya P (v. 4232) also refers to him in the chapter on Caṭaiya nāyan̲ār.

AṬICCAṆṬI / CAṆṬĒCUVARAR

Caṇṭēcvarar, one of the sixty three nāyan̲mārs, is also known as Aṭiccaṇṭi. Cuntarar mentions this nāyan̲ār in his Tiruttoṇṭattokai in the following line :

....caṇṭipperumān̲ukku aṭiyēn̲.

Cuntarar VII:39:3:4.

(I am the devotee of Caṇṭēcvarar.)

Periya P. (vv. 1211-1270) also refers to him in the chapter on Caṇṭēcvarar.

CATTI

Catti was born in Variñcaiyūr. His devotion to Śiva was expressed by punishing those who ridiculed Śiva.

Cuntarar mentions him in the following line:

kal̲al catti variñcaiyarkōn̲ aṭiyārkkum aṭiyēn̲.

Cuntarar VII:39:7:3

(I am the slave of the slave of the Catti the King of Variñcai.) The Periya. P. also refers to him in the chapter on Catti nāyan̲ār (Periya P. 4044-4050).

CĀKKIYAR

Cākkiyar lived in Caṅkamaṅkai. He embraced Buddhism and was a follower of it for sometime. Then, he became a devotee of Śiva, but did not change his appearance of a Buddhist monk.

He vowed to eat only after seeing a Śiva Liṅga everyday. One day, even after he had walked a long distance, he could not find a liṅga. After a longtime, he found a liṅga and he forgot himself at the very sight of it. He threw stones as offering at the liṅga to express his joy on seeing it.

The next day when he went to offer worship to Śiva he again threw stones at the Liṅga. This became a practice since Cakkiyār believed that even the thought of throwing stones occurred to him by the grace of Śiva.

One day he forgot to offer worship to Śiva and was about to eat his food. Suddenly, he remembered his prayers and went to the temple and threw a stone. Śiva manifested himself with Pārvati before Cakkiyar and took him to Śivaloka.

Cuntarar mentions this episode in the following lines:

.... umai paṅkaṉ kaḻalē
maṟavātu kal eṟinta cākkiyarkkum aṭiyēṉ *Cuntarar VII:39:6:1.*

(I am the slave of Cakkiyar who did not forget the feet of Śiva, He who gave a part of his body to Umā, and threw stones at him.)

This story is also found in the chapter on Cākkiya nāyaṉār in Periya P. (vv. 3641 - 3658).

CIṞAPPULI

Ciṟappuli was born in Tiruvākkūr. He was an ardent devotee of Śiva and one of the sixty three nāyaṉmārs. Everyday he chanted the Pañcākṣara mantra and performed yajña. He also served food to the devotees of Śiva, says Periya P. (vv 3659 - 3664)

Cuntarar mentions Ciṟappuli in the following line :

cīr koṇṭa pukaḻ vaḷḷal ciṟappulikkum aṭiyēṉ
Cuntarar VII:39:6:12

(I am the slave of the famous and generous Ciṟappuli.)

CIṞUTTOṆṬAR

Ciṟuttoṇṭar lived in a village called Ceṅkāṭṭaṅkuṭi. His original name was Parañcōti, and he was an ardent devotee of Śiva, and of His devotees. He had the habit of having food only after feeding some Śaiva saints and devotees. Since he accorded the Śaiva saints great respect and conducted himself in a humble manner he was known as Ciṟuttoṇṭar meaning 'the simple devotee'.

Ciṟuttoṇṭar was the minister of Narasimhavarma Pallava and spearheaded the King's victory against the Chalukyas at Vātāpi. Ciṟuttoṇṭar was put to a severe test by Śiva. Śiva, in the disguise of a Bhairava, came to the house of Ciṟuttoṇṭar when he was away. The wife of Ciṟuttoṇṭar informed him of the absence of her husband, but the Bhairava told her that he would await her husband's arrival at the temple. When Ciṟuttoṇṭar returned, he went to the temple and invited the Bhairava to his house for food. The Bhairava told him that it would be impossible to meet his food requirements. But Ciṟuttoṇṭar, who used to offer food to a devotee of Śiva everyday, promised to fulfil his needs. The Bhairava demanded that the flesh of a young boy, who was the only son of his parents, be cooked for him. He further imposed the condition that the mother of the boy should hold the boy while the father cut him up and also that the mother herself should cook the meal. Ciṟuttoṇṭar accepted the condition and returned home. He informed his wife of what had transpired between him and the Bhairava. With her consent, he brought his own son Cīrāḷaṉ (who fulfilled the conditions) from school and his wife Veṇkāṭṭunaṅkai cooked the child for the meal.

Ciṟuttoṇṭar, then invited the Bhairava for the meal. The Bhairava sat down at the leaf and asked Ciṟuttoṇṭar to call his son to keep him company. Ciṟuttoṇṭar protested that his son would be of no use. But the Bhairava refused to touch the food unless his son was called. Ciṟuttoṇṭar and Veṇkāṭṭunaṅkai found themselves helpless. In their agony, they called out aloud to Cirāḷaṉ and, to their delight, the boy appeared hale and healthy. They turned to the Bhairava only to find that he had disappeared and, in his place, was Śiva, on His bull, accompanied by Pārvati, Gaṇeśa and Skanda.

Cuntarar refers to Ciṟuttoṇṭar in the following line:

ceṅkāṭṭaṅkuṭi mēya - ciṟuttoṇṭarkku aṭiyē

Cuntarar VII:39:6:2.

Ciṟuttoṇṭar was also a close friend of Campantar. During his pilgrimage, when Campantar visited the Śiva temple of Ceṅkāṭṭaṅkuṭi, (Ganapaticcuram) he rendered a patikam glorifying the devotion of Ciṟuttoṇṭar thus :

ceṅkāṭṭaṅkuṭi mēya ciṟuttoṇṭar paṇi ceyya
veṅkāṭṭuḷ aṉalēnti viḷaiyaṭum perumānē

Campantar III:63:13-4

(................ the Lord who dances in the Cremation ground holding fire (in his hands), the lord of Ceṅkāṭṭaṅkuṭi who is served by Ciṟuttoṇṭan.)

In all the ten verses of this patikam, Campantar address Śiva as one who has been worshipped by Ciṟuttoṇṭar.

Periya. P. (vv. 3665-3752) also contains references to Ciṟuttoṇṭar.

CUNTARAMŪRTI

Cuntaramūrti Nāyaṉār is the composer of the seventh Tirumuṟai of the Tēvāram and is the author of Tiruttoṇṭar tokai. He was originally named Nampi Ārūrar. Cuntarar also called Ālāla Cuntarar, was actually an attendent of Śiva earlier and was in Kailaśa rendering service to Śiva.

Once, he was gathering flowers from the garden at Mount Kailāśa. His gaze fell on two women Anintitaị and Kamaliṉi who were engaged in gathering flowers for Umā, the consort of Śiva, and fell in love with them. The maidens reciprocated his love. His awareness of the situation retrieved him from his momentary lapse and he returned with the flowers to Lord Śiva, who perceived the state of mind his devotee was in. Śiva bade his devotee be born in South India and enjoy the company of the two maidens he had desired. Ālāla Cuntarar requested Śiva to guide him and direct him to the path of liberation at an appropriate time in his life as a human being on this earth, to which Śiva agreed.

Thus, in a place called Tirunāvalūr, the capital of Tirumuṉaippaṭi in Tamilnadu, Nampi Ārūrar (later known as Cuntaramūrti) was born to Caṭaiyanār, a śaivite Brahmin and Icaiñāṉiyār.

One day, when the child was playing on the streets with a toy temple-car, the king of that region, Naraciṅka Muṉaiyār, who was passing by, was attracted to the child. Impressed by the child, he approached the parents, wishing to adopt the child. Nampi Ārūrar grew up like a prince, as he was brought up by the king.

When he attained marriageable age, his parents decided on the alliance of Caṭaṅkavi Civāccārya's daughter from Puttūr. On the day of the marriage, when Cuntarar was seated before the sacred fire, Śiva, in the guise of an old man, announced, to those who had come to attend the marriage of Cuntarar, that there was a dispute pending between him and the bridegroom. He demanded that it be settled amicably before the marriage took place, for which he enlisted the aid of the elders present at the event. He then went on to claim that Cuntarar was a slave of his and that he had been in bondage for generations. On hearing this claim, Cuntarar addressed the old man as "pittā" (madman) and mocked at him, to which the old man responded by displaying a palm-leaf manuscript as proof of his claims, but refused to give it to Cuntarar, he being the former's slave. Cuntarar proceeded to snatch the manuscript and tear it, exclaiming that a Brahmin could not be a slave to another Brahmin. The old man was taken aback by this act and those present at the wedding made inquiries of his whereabouts. As the old man belonged to Tiruveṇṇainallūr, they decided to seek justice and solve the dispute from the local leaders. The old man replied that he would get justice and establish his claim at his place, as he had the evidence of the original manuscript written by Cuntarar's grandfather. On reaching Tiruveṇṇainallur, the citizens found the palm-leaf manuscript was written by the grandfather of Cuntarar. It identified him as Ārūraṉ, one of the brahmins residing at Tirunāvalur. It also said that he as well as his succeeding generations would be slaves to the "Pittaṉ" (madman) residing at Tiruveṇṇainallur. The authenticity of the handwriting was verified and Cuntarar had to accept the claim of the old man. The whereabouts of the old man's residence was questioned for which he asked them to follow him into the temple. Cuntarar followed him into the interiors and had a vision of Śiva and Pārvati, who explained his previous births and the claim. Śiva also referred to him as a devotee who had used harsh words (vaṇtoṇtaṉ). He further asked him to render verses about Him in Tamiḻ. When Cuntarar asked Śiva how he could sing about him, the great Lord, Śiva told him to sing a verse starting with the word 'Pittā' (madman) as he had referred to Śiva as 'Pittā' earlier. Cuntarar then composed his first verse in Tēvāram, which begins as "Pittā piṟaicūṭi perumāṉē.........." (VII. 1.1) He became an ardent devotee of Śiva and started on a pilgrimage of Śaiva sthalas. Cuntarar went to Tirunāvalūr, his native place, from Tiruveṇṇainallūr. He rendered a patikam, on the presiding deity of the temple of Tirunāvalūr and proceeded to Tirutturaiyūr, where the patikam commencing "malaiyār aruvi" (VII. 13.1) was rendered by him.

Cuntarar's next place of pilgrimage was Atikai Viraṭṭam. He did not enter the township, but stayed at a maṭh called Cittavaṭam, on the outskirts, where Śiva visited him in the guise of an old brahmin. The old man slept in such a position that his feet were placed near the head of Cuntarar, which disturbed Cuntarar who had awakened. On enquiry, the old man gave his old age as the excuse. Cuntarar, then changed his position but once again felt the proximity of the old man's feet to his head. Enraged, he questioned the old man's identity and whereabouts. The old brahmin asked Cuntarar whether his identity was not clear to the latter and disappeared. Cuntarar realised at once that it had been Śiva in the guise of an old man, and rendered a patikam in His praise beginning "Tammaṉai aṟiyāta cātiyār uḷarē" (VII.38.1).

The next day, Cuntarar went to the river Keṭilam and had a bath. He continued his pilgrimage and visited Tirumāṇikkuḻi.He proceeded to Tiruttiṉainakar where the patikam beginning with the words "nīru taṅkiya" (VII. 64.1) was rendered by him. The next temple was Tillai, where he rendered a patikam, the first line of which goes as, "aintu pēraṟivum kaṇkaḷē koḷḷa".

Lord Śiva ordered Cuntarar, who was staying at Tillai, to go to Ārūr and Cuntarar proceeded to obey the Lord's command, travelling through Koḷḷiṭam. On the way, he had to pass through Cīrkāḻi, which is also known as Tirukkaḻumalam. This being the native place of Campantar, he did not want to step on the holy place, apprehensive of being irreverent to the saint. He stood at the outskirts and rendered the patikam beginning, "cātalum piṟattalum" (VII. 58.1). Then he visited Tirukkōlakkā, Tirupuṉkūr, Mayilāṭuturai, Ampar Mākāḷam and Pukalūr, before reaching Tiruvārūr.

Siva appeared before his devotees at Tiruvārūr, informed them of the arrival of Cuntarar and asked them to receive him with honours. Cuntarar was accorded a respectful reception by the śaivite devotees, and he requested them to enquire the presiding deity Śiva whether he would be accepted. He rendered a patikam beginning with the words "karaiyum kaṭalum" (VII. 73.1). Then he heard Śiva's reply addressing him as Nampi Ārūraṉ and that the Lord was willing to accept Cuntarar as his friend. On hearing this, all the devotees present attributed the name of Tampirāṉ Tōḻar to Cuntarar and praised him.

Kamaliṉi, one of the close friends of Pārvati, had been born in Tiruvārūr as Paravai, in the community of Courtesans and had attained marriageable age. Due to the blessings she had attained in her earlier birth,

she offered worship to the presiding deity, Śiva, regularly. She happened to see Cuntarar one day, while she was entering the temple, and both of them fell in love. Cuntarar, on his part wanted to get the assent of the Lord for this alliance. So, he prayed to Śiva and sat in the Tevāciriya maṇḍapa. Śiva, recognising the suffering of Cuntarar and Paravaiyār, appeared before his devotees and asked them to conduct their marriage. The devotees carried out the orders of Śiva and the marriage of Pāravai to Cuntarar was conducted.

One day, when Cuntarar visited the Tiruvārūr temple, he passed by a group of devotees assembled at the Tēvācciriya maṇḍapa. A devotee, Viṟaṉmiṇṭa nāyaṉār, took exception to being ignored and was angered by Cuntarar's failure to acknowledge them. His principle was to pay obeisance to the devotees of Śiva before offering worship to the Lord Himself. Hence, he declared Cuntarar (as he had ignored them) as well as Śiva, who had bestowed his grace on Cuntarar, as his foe. On hearing this, Cuntarar prayed to Śiva to mould him into a devotee suitable to that ardent group of devotees.

Śiva is said to have enumerated the services rendered by the devotees and narrated their life-history to Cuntarar, instructing him to compose verses on those devotees. Cuntarar, thus, rendered the Tiruttoṇṭar tokai.

Cuntarar, thereafter, lived in Tiruvārūr for sometime offering his worship to the Lord Tiyākēcar of Tiruvārūr. There lived in Kuṇṭaiyūr an old man called Kuṇṭaiyur kiḻār, who, out of devotion sent red rice and lentils to Paravai, the wife of Cuntarar.

One year, this patron could not provide Cuntarar with the required paddy due to the failure of monsoon. The desolate old man prayed to Śiva to help him and went to sleep. The Lord appeared in his dream and told him that he had provided enough grains to give away to Cuntarar. Śiva asked Kubēra to fill Kuṇṭaiyūr with enough paddy. The next morning, paddy was available in abundance and was heaped all over Kuṇṭaiyūr. The old man found no way to carry the heap of paddy to Tiruvārūr. The old man narrated his dream and the subsequent miracle to Cuntarar who accompanied the former to Kuṇṭaiyūr. From there, he went to the nearby sthala of Tirukkōḻi and sung a patikam on that presiding deity beginning, "nīḷa ninaintaṭiyēṉ" (VII:20:1) asking the Lord to arrange for the transportation of the grains to Tiruvārūr and, by the grace of Śiva, the heaps of paddy got transported and were found outside every house at Tiruvārūr.

When Cuntarar was in Tiruvārūr, he was invited to Tirunāṭṭiyattāṉkuṭi by a śaivite devotee, Kōṭpuliyār, to his residence, and Cuntarar responded to the invitation. Kōṭpuliyār was accompanied by his two daughters Ciṅkaṭi and Vaṉappakai, introduced them to Cuntarar and requested Cuntarar to accept them. Cuntarar accepted them as his daughters. He, then, visited a temple in Naṭṭiyāttāṉkuṭi and rendered the patikam with the first line, "pūṇ ṇāṇ āvatu ōr aravaṅ kaṇṭ añcēṉ" (VII:15:1). In this patikam he refers to himself as Ciṅkaṭiyappaṉ, the father of Ciṉkaṭi (VII:15:3). Cuntarar proceeded from there to Tiruvalivalam and rendered a patikam on the presiding deity of the temple there, beginning with the word, "Ūṉaṅkattuyirppāi" (VII:67:1) His next destination was Tiruvārūr, which he reached a few days before the Paṅkuni Uttiram festival. The devotees were in need of money for the festival. So, Cuntarar went to the presiding deity at Tiruppukalūr and requested the Lord for his blessing and enable him to receive some money. That night, he slept resting his head on bricks meant for some masonary work at the temple. The next morning, on waking up, he found them to have been converted into golden bricks, and rendered the patikam beginning with the words, "taṉṉaiye pukaḻnticcai" (VII.34.1) in praise of the Lord.

Cuntarar returned to Tiruvārūr via Tiruppaṉaiyūr, where the Lord manifested Himself, in a dancing posture, before Cuntarar. He offered prayers to the Lord, composed a patikam starting with the word, "māṭa māḷikai" (VII:87:1) before reaching Tiruvārūr.

After a few days, he left Tiruvārūr in order to visit other Śiva sthalas. He went to Tirunaṉṉilattupperuṅkōyil, worshipped the Lord there and rendered patikam on the Lord beginning "taṇṇiyal vemmaiyiṉāṉ" (VII:98:1) before leaving for Tiruvīḻimiḻalai. He rendered a patikam beginning "nampiṉārkku aruḷceyyum" (VII:88:1) on the presiding deity of the place Tiruvīḻimiḻalai. The next sthala was Tiruvāñciyam, where a patikam beginning with the words "poruvaṉār purinular" (VII:76:1) was composed by him. From there he went to Tirunāṟaiyūr, where he composed the patikam starting "nīrum malarum" (VII:93:1) The patikam beginning with the words, "malaikkum makaḷ añca" (VII:9:1) was rendered by him at Aricirkaraipputtūr.

Cuntarar's pilgrimage to the Śaiva sthalas took him next to Tiruvāvaṭuturai where he stayed for a few days. He rendered the patikam with the first lines 'maṟaiyavaṉ oru māṇi vantaṭaiya" (VII:66:1) on the local presiding deity. He then proceeded to Tiruviṭaimarutūr situated on the southern bank of the Kāvēri. At the temple of Tiruviṭaimarutūr, he composed

a patikam in praise of the Lord, the initial words of which are "kaḻutai kuṅkumantāṉ" (VII:60:1)

The patikam beginning "piṟaiyaṇi vāṇutalāḷ" (VII:99:1) was rendered by him at Tirunākēccuram. Cuntarar went to Civapuram on the way to Tirukalayanallūr, his next destination in the pilgrimage. At Tirukalayanallūr, he rendered a patikam beginning with the words, "kurumpai mulai malarkuḻali" (VII:16:1) He continued his pilgrimage visiting the Śiva temples at Kutamūkku, Valañcuḻi, and Tirunallūr, and reached Tirucōṟṟuttuṟai. There he rendered a patikam on the presiding deity of the temple, which begins with the word: "aḻal nīr oḻuki anaiya caṭayum" (VII:94:1).

He visited the temples at Tirukkaṇṭiyūr, Tiruvaiyāṟu, and Tiruppūnturutti before reaching Tiruvālampoḻil, where he stayed the night. During the night, he dreamt of the Lord asking him whether he had forgotten to visit Maḻapāṭi. So, the next day he went to Maḻapāṭi and sang the patikam beginning "poṉṉār mēṉiyaṉē" (VII. 24.1).

After staying at Maḻapāṭi for a few days, Cuntarar went to Tiruvāṉaikkā, where he rendered a patikam beginning with the words "maṟaikalāyiṉa nāṉkum" (VII:75:1). Later, he visited the Śiva temple at Tiruppāccilāciramam and composed a patikam beginning "vaittaṉaṉ taṉakkē" (VII:14:1) and received heaps of gold from the Lord.

He proceeded from there to the sthalas situated on the bank of the Kāvēri and reached Tiruppaiñili. Śiva revealed himself as a kaṅkāla to Cuntarar there. Cuntarar, on seeing the Lord, sung a patikam which begins with the words "kārulāviya nañcai" (VII:36:1) Next, he visited Tiruīṅkōymalai which lies on the route to Tiruppāṇṭikkoṭumuṭi which has a Śiva temple. There, he offered worship before reaching Pāṇṭikkoṭumuṭi. In Pāṇṭikkoṭumuṭi, he sang the patikam beginning "maṟṟuppaṟṟeṉakkiṉṟi" (VII:48:1) in which he repeatedly says that he would not forget the mantra 'Namaccivāya'. After offering worship to the Lord of the temple at Tiruppērūr, he went to Tiruveñcāmakkūṭal and composed a patikam beginning "eṟikkuṅkatirvey utir" (VII:42:1) in praise of the Lord. Later, he visited Kaṟkuṭi where he sung the patikam beginning with the words, "viṭaiyāruṅkoṭiyāy" (VII:27:1) and proceeded to offer worship to the presiding deities of the Śaivite sthalas of Tiruvāṟai and Iṉṉampar. Then, he went to Tiruppurampayam where he rendered a patikam beginning with the words "aṅkam ōtiyār āṟai mēṟṟaḷi niṉṟum pōntu vantu iṉṉampar" (VII.35.1). When he thought of visiting Tirumutukuṉram from Purampayam, the Lord came in the guise of an old

brahmin. Cuntarar asked the old brahmin to guide him to Tirumutukunram. On the way the brahmin vanished. Cuntarar realised that the old brahmin who accompanied him was Śiva. Cuntarar composed the patikam beginning "vaṭivuṭai maḻuvēnti (VII. 85.1) on the Lord of Tirukkuṭalaiyārrūr. From there he proceeded to Tirumutukunram where he rendered a patikam, the first line of which is 'nāñciyiṭaiyinru nāḷai" (VII. 43.1) This was followed by another patikam, "meyyai murrap poṭi" (VII. 63.1) requesting the Lord for some gold. (This patikam is classified as a potuppatikam (Common patikam) under the title, "Nampi enra Tiruppatikam) Śiva bestowed his grace and Cuntarar received gold. He then beseeched the Lord to arrange for him to collect the gold at Tiruvārūr for which Śiva asked him to deposit the gold in the Maṇimuttā river and to collect the same, subsequently at Tiruvārūr from the temple tank. Cuntarar abided by that command of the Lord and left for Tillai.

On the way to Tillai he offered worship to the Lord of the temple at Tirukkaṭavūr. At Tillai he composed and sang a patikam beginning "maṭittātum aṭimaikkaṇ" (VII: 90:1). After a few days, he left for Tirukkaruppariyalūr where a patikam beginning with the words "cimmantu cimpuḷittu" (VII:30:1) was composed by him. This was followed by a patikam he composed at his next place of visit, Tiruppaḻamaṇṇippaṭikarai beginning "munnavan eṅkaḷpirāṇ" (VII:22:1). When he was travelling from Tirupaḻimaṇṇi paṭikkarai he forgot to worship the God in Tiruvāḻkoḷiputtūr. So, he came back and rendered a patikam starting "Talaikkalan talaimēr tarittānai" (VII:57:1) He proceeded to Kānāṭṭumuḷḷūr where he composed a patikam beginning "vaḷvāya matimiḷirum" (VII: 40:1) From there, Cuntarar went to Etirkoḷpāṭi and sung the patikam beginning "matta yānai ēri" (VII:7:1) and proceeded to Tirutturitti via Tiruvēḷvikkuṭi where he offered worship to Lord Śiva. At Tirutturitti, he composed a patikam beginning with the words, "mūppatumillai pirappatu" (VII:18:1) after which he went to Tiruvārūr. He went to the Kamalālaya tank after a few days in order to retrieve the gold which he had deposited in the river Manimutta at Tirumutukunram. His repeated attempts to retrieve the gold did not yield results, even after a thorough search, much to the amusement of his wife Paravaiyar. This experience urged Cuntarar to sing a patikam on the Lord of Tirumutukunram, beginning, "pon ceyta mēniyinīr" (VII:25:1) after which he could retrieve the gold. When he compared the gold which he had taken with the gold Śiva bestowed upon him in Tirumutukunram, he found that the one he got at Tiruvārūr was of a lesser quality. He again prayed to Śiva and got gold of better quality which he sent to Paravaiyār.

After a short stay at Tiruvārūr, he decided to continue his pilgrimage and went to Tirunaḷḷāṟu, where he composed a patikam beginning "cempoṉ mēṉi" (VII:68:1). The next centre of his pilgrimage was Tirukkaṭavūr. Cuntarar sang a patikam at Tirukkaṭavūr beginning "maruvār koṉṟai" (VII:53:1) on the Lord. He left for Kaṭavūr Vīraṭṭam and rendered a patikam whose first line is,"poṭiyār mēṉiyaṉē" (VII:28:1). At Tiruvalampuram, his next place of pilgrimage, the patikam beginning with the words, "eṉakkiṉittiṉaittaṉai" (VII: 72:1) was composed by him. As part of his religious tour, he visited Tiruccāykāṭu, Tiruveṇkāṭu, Tirunaṉippaḷḷi, Tiruccempoṉpaḷḷi, Tiruniṉṟiyūr, Tirunīṭūr, Tiruppuṉkūr, Tirukkōlakkā and Cirkāḻi. He offered worship to the Lord at those respective temples and was on the way to Tirukkurukāvūr in a state of exhaustion. Lord Śiva, in the guise of a brahmin, sat under a makeshift shelter with food and water waiting for Cuntarar. Cuntarar, on seeing the shelter, chose to rest under it and was offered food and water by the brahmin. His hunger and thirst being assuaged, he went to sleep. On waking up, he found that the brahmin as well as the pantal, the makeshift shelter, had disappeared and realised that it had been Lord Śiva who had come in the guise of a brahmin. A patikam beginning with the words, "ittaṉāiyamāṟṟai aṟintileṉ" (VII: 29:1) was rendered by him as a tribute to the Lord at the local temple.

His next stop over was at Tirukkaḻippālai. There, he composed the patikam "Ceṭiyēn tīviṉaiyil" (VII:23:1) before leaving for Tillai where he offered worship to Lord Śiva. Cuntarar, then, travelled to Tirunāvalūr, where he was accorded a warm welcome by the residents. He offered worship to the Lord at the local temple and rendered a patikam which begins with the words "Kōvalaṉ nāṉmukaṉ" (VII:17:1).

Cuntarar wished to go on a pilgrimage to the Śaivite shrines in the Toṇṭaināṭu region and commenced the same by visiting Tiruvīṭaiyāṟu. He composed a patikam beginning, "muntaiyūr mutukuṉṟam" (VII:31:1) at Tiruviṭaiyāṟu and went to Tirukkaḻukkuṉṟam, where he rendered a patikam beginning with the words, "Koṉṟu ceyta" (VII:81:1). He then proceeded to Tirukkaccūr and offered worship to the Lord of the temple. On seeing Cuntarar, who was famished, the Lord came in the guise of a brahmin and visited all the houses of his devotees at Tirukkaccūr, collected alms and offered food to Cuntarar. A patikam beginning with the words, "mutuvaiyōri kataṟamutu" (VII:41:1) was composed by the saint when he realised that it was Śiva who had fed him.

In the course of his pilgrimage, he reached Kāñci, offered worship to the Lord of Tiruēkampam at Kāmakōṭṭam and at Kaccimēṟṟli where he rendered a patikam, "Nontā oṇcuṭarē" (VII:21:1). "Neyyum pālum" (VII:5:1) are the words with which the patikams composed by Cuntarar at Oṇakkāntantaḷi start At Kacci anēkataṅkāpatam he rendered a patikam beginning with the words, "tēṉ ṉey purintuḻal" (VII:10:1) and proceeded towards Tiruvaṇpārtaṉ Paṉaṅkāṭṭūr where a patikam, which begins "viṭaiyiṉ mēl varuvāṉai", (VII:86:1) was sung by him.

On the way to Tirukkāḷatti, he visited the sthalas of Tirumārpeṟu and Tiruvallam. At Tirukkāḷatti he rendered a patikam beginning with the words "Ceṉṭāṭum viṭaiyāi" (VII:26:1) From the same place, he composed patikams on Tiruparupatam beginning "Māṉum maraiyiṉamum" (VII:79:1) and on the Lord of Ketaram beginning "Vāḻvāvatu māyam" (VII:78:1). He reached Tiruvoṟṟiyūr after leaving Tirukkāḷatti. Later he offered worship to Lord Śiva at Tiruvoṟṟiyūr and rendered a patikam, the initial words of which are, "Pāṭṭum pāṭi" (VII:91:1).

Tiruvoṟṟiyūr is also associated in the life of Cuntarar with his marriage to Caṅkiliyār. Umādēvi's friend Anintitai was born as Caṅkili to Ñāyiṟu Kiḻavar of Ñayiṟu Nāṭu in the Toṇṭaināṭu region. The parents decided to conduct the marriage of Caṅkili when she attained marriageable age. Caṅkili felt that an ardent devotee of Śiva alone would be the right person to marry her. Meanwhile, she rejected one of the prospective grooms from their own community chosen by her parents and earned his wrath. The prospective groom died suddenly and the parents of Caṅkili realised that the marriage was not meant to be conducted. After this incident, Caṅkiliyār came to Tiruvoṟṟiyūr and stayed near the temple in a makeshift shelter. She offered her services to the temple by stringing garlands to the Lord. Cuntarar, who was on a visit to the temple, met her and fell in love with her.

Cuntarar prayed to the Lord and requested Śiva to bring about his union with Caṅkili through marriage. The Lord appeared to Cuntarar in his dream and assured him of his help. Lord Śiva also appeared in the dream of Caṅkili and informed her of the wish of Cuntarar, for which Caṅkili conveyed her reservations regarding Cuntarar's commitment: that he was used to living at Tiruvārūr, hinting at his love for Paravaiyār. So the Lord asked Cuntarar to vow to Caṅkili never to part from her. Cuntarar knew that this promise would be difficult to fulfil. So, he asked the Lord to move away from the Sanctum to the Makiḻa tree when he made this vow to Caṅkili, so that the vow would not

be binding upon him. Śiva agreed to do so. However he appeared in a dream to Caṅkili and told her the truth.

Caṅkili, on the advice of Lord Śiva, asked Cuntarar to give her his word under the Makiḻa tree. Thus, Cuntarar was caught in a difficult situation and promised Caṅkili never to part from her in the presence of the Lord under the Makiḻa tree.

The devotees of Śiva at Tiruvoṟṟiyūr in whose dreams the Lord had appeared and ordered them to perform the marriage of Cuntarar and Caṅkili, conducted their marriage in splendour.

As days went by, despite their blissful life, Cuntarar yearned to worship the Lord of Tiruvārūr. He offered worship at the Tiruvoṟṟiyūr temple and left for Tiruvārūr, but, even before he could reach the outskirts of Tiruvoṟṟiyūr, he lost his eyesight. Cuntarar realised that this was the result of having broken the vow he had made to Caṅkiliyaṟ. He beseeched the Lord to cure him of his handicap by rendering a patikam starting with the word, "aḻukkumey" (VII. 54.1) Accompanied by other devotees of Śiva, he reached North Tirumullaivāyil and appealed to the Lord of that temple to restore his eyesight through a patikam, "Tiruvum meypporuḷum" (VII. 69.1) As his appeal went unanswered, he proceeded to Veṇpākkam where he questioned the presence of the Lord in the temple. The Lord assured Cuntarar of his presence and offered him a supporting staff. On receiving the staff, Cuntarar sung a patikam beginning "Piḻaiyuḷaṉa" (VII. 89.1)

He, then, went to Paḻaiyanūr, worshipped the Lord at the local temple and rendered a patikam near Tiruvālaṅkāṭu, beginning, "muttā mutti" (VII. 52.1) This was followed by his visits to the sthalas of Tirvūṟal, and the temples at Kāmakōṭṭam and Kacci Ēkampam at Kāñci. The presiding deity Ēkāmparanātar blessed him with eyesight in the left eye. He immediately composed and sang a patikam starting with the words, "ālantāṉ ukantu amutu" (VII. 61.1) From Kāñci, he went to Tiruvāmāttūr and rendered a patikam beginning, "Kaṇṭaṉaṉ kaṇṭaṉaṉ" (VII. 45.1) followed by a patikam at Nelvāyil Aratturai, 'nalvāy akilum". From there, he left for Tiruvāvaṭutaṇtuṟai where he sung a patikam in praise of the Lord, beginning with the words, "Kaṅkaivār" (VII. 70.1). The next sthala in his pilgrimage was Tirutturutti and the patikam composed by Cuntarar at Tirutturutti begins, "miṉṉumā mēkaṅkaḷ" (VII. 74.1). He was suffering from a raging fever on the way to Tirutturutti and appealed to the Lord to cure him of it. The Lord

ordered him to have a dip in the temple tank in order to be cured of his illness, with which Cuntarar complied and his health was restored. Cuntarar then proceeded to Tiruvārūr and offered worship at the temple of Paravaiyuḷmaṇṭaḷi at Tiruvārūr, where he composed a patikam with the line, "mīḷa aṭimai" (VII. 95.1) The Lord of Tiruvārūr blessed him and restored sight in his right eye. After regaining sight in both his eyes, Cuntarar set out for Tiruvārūr, accompanied by several other devotees of Śiva. Paravaiyār, the first wife of Cuntarar at Tiruvārūr had come to know of his marriage to Caṅkiliyār by then and turned the devotees away from her house. They in turn, informed Cuntarar of the happening. On Cuntarar's request, the elders visited Paravaiyār to mediate and solve the quarrels between the couple, but Paravaiyār, enraged at their support to Cuntarar who had been unjust in his betrayal, stated her decision to end her life. Having heard her reply, Cuntarar was hurt. He appealed to the Lord and sought his help for bringing about a reconciliation.

The Lord agreed to go as a messenger to Paravaiyār, on hearing the appeal of Cuntarar. He visited Paravaiyār in the guise of a brahmin and suggested that she accept Cuntarar. Paravai, who had received the brahmin with great reverence and extended her hospitality was offended as well as enraged at his suggestions. She turned him away. The Lord conveyed his inability to convince Paravai to Cuntarar but Cuntarar persuaded him to try again.

Meanwhile, Paravaiyār realised that the messenger she had turned away could have been only Lord Śiva and was chastising herself for the irreverence she had exhibited. So when the Lord returned to her residence, she immediately knelt before him and sought his forgiveness and blessings. She also expressed her willingness to be reunited with her husband and the couple united with the grace of the Lord.

As the news of Lord Śiva having been sent as a messenger by Cuntarar spread across that region, another devotee at Tirupperumaṅkalam in the Cōḻa country was enraged. He was known as Ēyarkōṉ Kalikkāma Nāyaṉār. According to Ēyarkōṉ Kalikkāma Nāyaṉār Cuntarar's act of sending the Lord as a messenger to his wife, was tantamount to irreverence and disrespect shown by Cuntarar to the Lord.

When Cuntarar came to know of Ēyarkōṉ's anger, he realised his mistake and appealed to the Lord to bring about peace and understanding

between him and Ēyarkōn̲. Lord Śiva inflicted Ēyarkōn̲ with a severe ailment. The ailing Ēyarkōn̲, prayed to Lord Śiva to cure him and relieve him of his suffering. Śiva informed the Nāyan̲ār that the ailment could be cured only by Cuntarar. This reply of Śiva's angered Ēyarkōn̲, who felt that if Lord Śiva himself could not cure his devotee, then he was prepared to suffer.

Lord Śiva bade Cuntarar go to Tirupperumaṅkalam and cure Ēyarkōn̲ of his ailment. He informed Ēyarkōn̲ of the impending visit which upset Ēyarkōn̲ to such an extent, that he drove a knife into his stomach and opted to die. Meanwhile, Cuntarar came to the residence of Ēyarkōn̲ and informed the bereaved wife of his arrival. She received him respectfully after placing the body of her husband in a room, but, when Cuntarar insisted on meeting Ēyarkōn̲, she informed him that her husband was asleep. The unconvinced Cuntarar persuaded the lady to show him the room where Ēyarkōn̲ was sleeping. On seeing the slain body of Ēyarkōn̲, Cuntarar proceeded to run the sword through himself, at which instant, Ēyarkōn̲ came back to life by the grace of Lord Śiva and prevented Cuntarar's attempt to kill himself. They offered obeisance to each other and marvelled at the grace and benevolence of the Lord. Cuntarar, then, composed and rendered a patikam, beginning with the words, "antaṇaḷan̲ un̲" (VII. 55.1).

Meanwhile, Cēramān̲, who was an admirer of Cuntarar, visited Tiruvārūr to see Cuntarar who received him with affection and great respect. Together they visited several temples and reached Madurai. Cuntarar visited Tirupūvaṇam, Madurai and its environs with Cēra, Cōḻa and Pāṇṭiya kings and left for Kur̲r̲ālam and Tirunelvēli along with Cēramān̲ Nāyan̲ār, who invited Cuntarar to his country. After his stay with Cēramān̲ Nāyan̲ār, Cuntarar expressed his wish to return to Tiruvārūr. On his way to Tiruvārūr, Cuntarar was caught in the flood waters of the river near Tiruvaiyār̲u. There, he rendered a patikam beginning "paravum paricō" (VII. 77.1) beseeching the Lord to make way for his journey amidst the swirling water, and the river is said to have parted and given way to him and the other devotees accompanying him to Tiruvaiyār̲u. Cuntarar parted the company of Cēramān̲ Nāyan̲ār at Tiruvaiyār̲u and proceeded in his journey towards Tiruvārūr. On the way, as he was passing through Tirumurukan̲pūṇṭi, the presiding deity of the local temple sent his Bhutagaṇās in the guise of hunters to rob Cuntarar off his possessions. When Cuntarar realised this, he visited the temple and rendered a patikam on the presiding deity, beginning with the words "koṭuku veñcilai" (VII. 49.1) after which his belongings were returned to him and he reached Tiruvārūr.

Cuntarar wished to see Cēramān̲ Nāyan̲ār after a period of time and he set out to meet his friend. On the way as he wished to offer worship to the Lord of Tiruppukkoḷiyūr, he visited the temple. Here he heard the sounds of celebration and joy in one house and, adjacent to it, cries and wails in another. On enquiry, he found that two boys of the same age had been to bathe in the local river wherein one was attacked and swallowed by a crocodile and the sacred thread ceremony of the boy who had escaped was being celebrated.

The parents of the boy who was killed met Cuntarar and offered their respectful homage to him. Cuntarar moved by their devotion, asked them to take him to the spot where their son lost his life to the crocodile. He then rendered a patikam starting "er̲r̲ān̲ mar̲aikkēn̲" (VII. 92.1) after which the crocodile regurgitated the boy whom it had swallowed. The grateful parents then performed the sacred-thread ceremony of their son.

Cuntarar proceeded to the country of Cēramān̲ Nāyan̲ār and after he met his friend, they visited several sthalas of Śiva. In their course of pilgrimage, they reached Tiruvañcaikkaḷam one day. There Cuntarar renounced the life of a mortal in this world and prayed to the Lord to beckon him to His feet by composing a patikam, "talaikkuttalai mālai" (VII. 4.1). By the grace of Śiva, it is believed, that the Devas came and took Cuntarar on a white elephant. Cuntarar constantly thought of his friend Cēramān̲ Nāyan̲ār during his journey on the elephant and Nāyan̲ār, on sensing the thoughts of Cuntarar, reached Tiruvañcaikkaḷam. At the sight of Cuntarar journeying on a white elephant accompanied by the Dēvas, he whispered the five-letter mantra into the ears of his horse and it went on the aerial path along with Cuntarar. On the way to Kayilai, Cuntarar composed a patikam, beginning "tān̲ en̲ai mun̲ patittān̲" (VII. 100.1). The warriors accompanying Cēramān̲, beheaded themselves and they also continued their journey with Cēramān̲. When this group reached a gateway called Tiruvaṇukkaṇ at Kailasa, Cēramān̲ halted there with his entourage. Cuntarar offered his obeisance to the Lord and informed him of Cēramān̲'s presence outside the gate. The Lord bade Nantitēvan̲ to usher in Cēramān̲, and then appointed both the devotees as the chiefs of Śivagaṇās. Paravaiyār and Caṅkiliyār, the wives of Cuntarar, also attained salvation and reached Kailāsa to perform their duties to Goddess Umā once again. (see Periya. P. vv. 147-149).

CERUTTUṆAI

Ceruttuṇai was the King of Tañjāvūr. He was an ardent devotee of Śiva. Every day, he used to do service in the Śiva temple. On one such day, when he was engaged in performing his duties at the temple, he saw the wife of Kaḻarciṅkaṉ smelling a flower that was meant for the worship and he immediately cut her nose. (See also Kaḻarciṅkaṉ). Such was his devotion. Despite being a king, he remained in the temple and served the Lord for a longtime.

Cuntarar refers to him in the following lines :

mannavanām ceruttuṇai taṉ aṭiyārkkum aṭiyēṉ.

Cuntarar VII:39:9:2

(I am the slave of the slave of Ceruttuṇai, the King of Tañjāvūr.) In the chapter on Ceruttuṇai nāyaṉār, in the Periya P, this episode is described (Periya. P. vv. 4125 - 4131).

CŌMĀCIMĀRAṈ

Cōmācimāraṉ is one of the sixty three nāyaṉmārs. He was born in Tiru Āmpūr. He worshipped Śiva every day by performing sacrifices prescribed by the Āgamas and by chanting the Pañcākṣara mantra. He also served other devotees of Śiva by offering them food and shelter. He became a friend of Cuntarar when he visited Tiruvārūr and lived there. Under the influence of Cuntarar, Cōmācimāraṉ gave up his ritualism and married a girl who did not belong to his community. Cuntarar mentions him in his Tiruttoṇṭattokai in the following lines:

.... cōmācimārarukkum aṭiyēṉ *Cuntarar VII:39:5:4*

(I am also the devotee of Cōmācimāraṉ)

Periya P. describes the life of Cōmācimāraṉ in the chapter on him (Periya P. vv. 3635 - 3640).

TAṆṬI

Taṇṭi was born in Tiruvārūr. He was a devotee of Śiva. Although born blind, he used to serve the Śiva temple in Tirvārūr.

The temple tank was very small during those times and Taṇṭi wanted to widen the tank. He planted a pole on one side of the tank and another pole

on another edge of the tank and tied a rope between the poles. He then pulled at the rope in such away that, a layer of the soil was removed. In this way, he attempted to widen the tank.

At this time many Jaina ascetics lived in Tiruvārūr. They told Taṇṭi that by widening and deepening the tank he was troubling the creatures living in the soil. They also teased him that he was blind. They challenged him that if he were blessed with the eyesight by the grace of Śiva, they would quit Tiruvārūr. Taṇṭi was hurt by this and he prayed to Śiva for eyesight. That night, Śiva appeared in Taṇṭi's dream and blessed that he would gain his eyesight. He also appeared in the dream of a king and asked him to help Taṇṭi.

The next day, the king met Taṇṭi and explained his dream. Taṇṭi informed him of the happenings. The King then called the Jaina ascetics for an enquiry. They said that they were prepared to leave the city if Taṇṭi were to be blessed with sight by the grace and power of Śiva. Taṇṭi went to the temple tank, prayed to Śiva and had a ceremonial dip in the tank, after which he gained his sight. The Jaina ascetics left the place immediately. Taṇṭi continued his services to Śiva.

Cuntarar refers to Taṇṭi in the following line :

....taṇṭikkum .... aṭiyēṉ *Cuntarar VII:39:5:3*

This episode is also explained in the chapter on Taṇṭiyaṭikaḷ in Periya. P. (vv. 3597-3622).

TIRUKKUṞIPPUTTOṆṬAR

Tirukkuṟipputtoṇṭar, whose life was dedicated to washing the clothes of the devotees of Śiva, lived in Kāñcipuram.

One winter day Śiva came to his house in the disguise of a devotee. He told Tirukkuṟipputtoṇṭar that he wished to bathe in the river, during which time his clothes must be washed and dried. He also said that he would return in the evening and needed the clothes by then to protect him from the cold night.

Tirukkuṟipputtoṇṭar assured him that his clothes would be ready by the evening. But the rains poured down so much so that the clothes remained dripping wet in the evening. Tirukkuṟipputtoṇṭar could not bear the thought

of causing discomfort to a devotee of Śiva and betraying his trust. Therefore he attempted to kill himself by dashing his head on the washing stone. Śiva appeared before him and blessed him. He later reached Kailāsa to be united there with the Lord. This episode is described in the Periya. P. (vv. 1083-1210).

Cuntarar in his Tiruttoṇṭatokai refers to him in the following line:

tirukkuṟipputtoṇṭar tam aṭiyārkkumaṭiyēṉ *Cuntarar VII:39:3:2*

(I am also the slave of the slaves of Tirukkuṟipputtoṇṭar.....)

TIRUÑĀṈACAMPANTAR

Civapātavirutaiyar (Civapātar) (Skt. Sivapādahṛdaya), a brahmin belonging to the Kavuṉiyar (Skt. Kauṇḍinya) Gōtra, got married to Pakavati Ammaiyār (Skt. Bhagavati) and led a happy life at Cīrkāḻi, an important town in the Cōḻa country. Both were ardent devotees of Śiva and offered worship as well as pūjās regularly. By the grace of Śiva they became the proud parents of a boy on the day of the Tiruvātirai star.

When the child was three years old, one day the father was preparing to go to the temple tank to bathe. The child insisted to be taken along with his father and the father complied. Civapātar seated the child, Tiruñāṉa campantar (Campantar) near the tank and went into the water. Campantar started crying once his father disappeared from his sight. On hearing the wails of the infant, Śiva, with his consort Umā, appeared before Campantar. Umā, offered Campantar milk in a golden cup. He came to be known as Ñāṉacampantar ever since as he had consumed the milk (of knowledge) offered by the Goddess Umā herself. The father of Campantar, on the completion of his bath and rituals, saw the trace of milk on the child's lips and demanded to know the details. The young boy pointed to the temple tower of Cīrkāḻi and said that they had come and offered him milk. This reply was in the form of a verse containing the description of the couple who had offered him milk. This verse is the first hymn in the Tēvaram. The patikam begins with the words, "tōṭuṭaiya ceviyaṉ" (I:1:1-11). He then went into the temple with his father to offer worship to the Lord, where he composed another patikam beginning "naṟavaniṟai vaṇṭaṟai" (I:74:1-11), Civapātar was immensely moved and realised that his son had been blessed by the God and Goddess themselves. From that moment, Campantar used to be seated on the shoulders of his father wherever he travelled.

The father and son commenced their pilgrimage of the Śaivite sthalas and Campantar carried by his father on his shoulders, went to Tirukōlakkā. He composed a patikam beginning with the words, "maṭaiyil vāḷaipāya" (I:23:1-11) inside the temple of Tirukōlakkā using his palms to keep rhythm. As he sang golden cymbals bearing the five lettered word (Na ma śi vā ya) appeared miraculously in his hands. After receiving the blessings and grace of Lord Śiva, Campantar left for Cīrkāḻi where he rendered a patikam beginning with the words, "pū ār koṉrai" (I:24:1-11) at the temple.

The brahmins and other śaivite devotees of a place called Tirunaṉippaḷḷi heard about Campantar and paid him a visit. Campantar's mother was a native of Tirunaṉippaḷḷi. Hence, they invited him to their place and Campantar responded to their invitation. He, visited the temple accompanied by his father. There he composed a patikam, the first line of which begins with the words, "karaikāl kūkai mullai" (II:84:1-11). He left for Talaiccaṅkāṭu from Tirunaṉipaḷḷi. Here, he sang the patikam beginning with the words 'nalaccaṅka veṇkuḷaiyum' (II:55:11-11). Then, he reached Tiruvalampuram and worshipped Śiva with the patikam beginning 'koṭi uṭai mummatil' (III:103:1-11). From here he proceeded to Pallavanīccaram. Here, he sang the patikam beginning 'ataiyartam purankaḷ' (I:65:1-11) and from there he went to Tiruveṇkāṭu and dedicated the patikam beginning with the words 'kaṇkāṭṭum nutalāṉum' (II:48:1-11) to Śiva. From here, he went to Teṉtirumullaivāyil and sang the patikam 'tuḷi maṇṭi uṇṭu' (II:88: 1-11) and then went to Cīrkāḻi.

After a brief stay at Cīrkāḻi, Campantar went to Tirumayēntirappaḷḷi and worshipped the Lord with the patikam beginning 'tiraitaru pavaḷamum' (III:31:1-11). The next temple which was visited by Campantar is Tirukkurukāvūr, where he sang the patikam beginning 'cuṇṇa veṇṇīraṇi' (III:124:1-6). Then, he offered worship at the temples of Tirukkalikkāmūr and Tirumullaivāyiḷ. At Kalikkāmūr, he sang the patikam beginnning 'maṭalvaraiyil matuvimmu' (III. 105.1-11) and returned to Cīrkāḻi.

Here, Tirunīlakaṇṭa yāḻpāṇar, a famous yāḻ player and his wife Mataṅka cuḷāmaṇiyār met Campantar and paid their respects to him. At Campantar's request, Yāḻpāṇar played his lute and produced divine music. He then expressed his wish to accompany Campantar on his pilgrimage and to play the lute whenever Campantar sang. Campantar readily agreed.

Campantar then left Cīrkāḻi for Citamparam. Here he was welcomed by devotees and he dedicated the patikam beginning "Kaṟṟāṅkeriyōmpi"

(I:80:1) to Śiva. He then reached Tiruvēṭkaḷam and sang the patikam beginning with the words 'antamum ātiyum' (I:39). He stayed at this place for a few days and later also visited Tirukkaḻippālai.

He sang the patikam beginning 'puṉalāṭiya pūñcaṭaiyāy' (II:21:1) at Tirukkaḻippālai and returned to Tiruvēṭkaḷam. The next temple at which Campantar worshipped Śiva is Tirunelvāyil where he sang the patikam beginning 'puṭaiyiṉ ār puḷḷi' (II:26:1). From Tirunelvāyil, he reached Tillai which is also known as Citamparam, once again. On his way to Tillai he saw a group of Tillai brāhmaṇas who appeared to Campantar to be the gaṇās of Śiva. He sang the patikam beginning 'āṭināynaṟuneyyoṭu' (III:1:1) in their praise and then entered the temple. From here, at the request of Yāḻppāṇar, he went to Eṟukkattampuliyūr. There, he sang the patikam beginning 'paṭaiyārtarupūta' (I:89:1). He also visited temples on the bank of the river Nivā. Then, he went to Tirumutukuṉṟam where he sang the Tiru irukkuk kuraḷ, beginning 'niṉṟu malar' (I:93:1). After offering worship to the Lord, he also sang the patikam beginning 'muracatirntu eḻutarum' (III:99:1). He, then, went to Tirupeṇṇākaṭam and sang the patikam beginning 'oṭuṇkipiṇipiṟavi' (I:59:1). Then, he decided to walk to Tiruaṟatturai and, on this journey, he refused to be carried by his father.

On his way he spent a night at Māṟanpāṭi. Meanwhile Śiva appeared in the dreams of some of his devotees at Aṟatturai and directed them to the pearl palanquin and umbrella they would find at the temple. There were asked to take those to Campantar. These devotees did as they were bid. Śiva also appeared in a dream to Campantar and told him to accept the palanquin and to travel in it. In the morning the devotees from Aṟatturai reached Māṟanpāṭi and informed Campantar of their dream. Campantar then sang the patikam beginning 'entai īcaṉ' (II:70:1-11), paid due respects to the palanquin sent by Śiva and reached Aṟatturai travelling in it.

Campantar stayed for sometime at Aṟatturai and visited Tirunelveṇṇey and sang the patikam beginning 'nalveṇṇey viḻūtu (III: 96:1-11). The next temple which Campantar sang was Tiruppaḻuvūr where he rendered the patikam beginning 'muttaṉmiku mūvilai' (II:34:1-11). He, then, proceeded to Tiruvicayamaṅkai and sang the patikam beginning 'maruvamar kuḻalumai' (III:17:1-11). From Tiruvicaya maṅkai, he went to Tiruvaikāvūr and sang the patikam beginning 'kōḻai miṭaṟāka' (III:71:1-11).

Campantar then reached Tiruppuṟampayam and sang the patikam beginning 'maṟam payammalaintavar' (II:30:1-11). He then went to Cēyñalūr

where he was welcomed by the people. As Cēyñalūr was the birth place of Caṇṭicanāyaṉār, he got down from the palanquin and walked to the temple and sang the patikam beginning 'nūl aṭainta' (I:48:1-11). He stayed there for a few days on the request of the people of Cēyñalūr and then proceeded to Tiruppaṉantāḷ where he sang the patikam beginning 'kaṇpoli neṟṟiṉān'(III:62:1-11). Campantar then reached Tiruppantaṇainallūr and sang the patikam beginning 'iṭariṉār kūṟṟai (III:121:1-11). The next temple visited by Campantar is Tiruōmāmpuliyūr where he rendered the patikam beginning 'pūṅkoṭi maṭavāḷ' (III:122:1-10) there.

From Tiruōmāmpuliyūr, Campantar went to Tiruvāḻkoḷiputtūr and rendered the patikam beginning "poṭiyuṭai mārpiṉar" (I:40:1-11). The next temple visited by Campantar is Tirukkaṭampai where he worshipped the Lord with the patikam beginning 'vāṉamar tiṅkaḷ' (II:68:1-11). From there he went to Tirunāraiyūr and sang the patikam beginning 'uraiyiṉil vanta' (II:86:1-11). Next, he worshipped at Tirukkaruppaṟiyalūr with the patikam 'cuṟṟamoṭu paṟṟavai (II:31:1-11) and returned to Cīrkāḻi where he asked Yāḻppāṇar to go back to his village.

Since Campantar had now reached the age suitable for the performance of the ritual of Upanayanam, the brāhmaṇas of Cīrkāḻi, conducted the Upanayanam ceremony for Campantar. Campantar cleared the doubts regarding the rituals on this occasion and sang the patikam called Pañcākkarat tiruppatikam beginning with the words 'tuñcalum tuñcalilāta' (III:22:1-11). In this patikam he explained the importance of the letters of the pañcākṣara mantra. Meanwhile Appar who had heard of Campantar, came to Cīrkāḻi to meet him and Campantar received him with due respects. The two saints spent some time together and then Appar went away on a pilgrimage. Campantar (staying at Cīrkāḻi) rendered the Tirumoḻimāṟṟu (I:117:1-12), Tirumālaimāṟṟu (III:117:1-17), Vaḻimoḻitiruvīrakam (III:67:1-12), Tiruēkapātam (I:121:1-12), Tiruvirukkukkuraḷ (I:90: 1-12) Tiruveḻukkūṟṟirukkai (I:128:1-45), Tiruvīraṭi (III:110:1-12) Iraṭimēlvaippu nālaṭi (III:5:1-11), Nālaṭi mēlvaippu (III:108:1-11), Tiruvirākam (III:78:1-11) and the Tiruccakkaramāṟṟu (II:73:1-12) on the Lord of Piramapuram. Yāḻppāṇar and his wife Mataṅka cuḷāmaṇi set these verses to music.

From Cīrkāḻi, once again, Campantar expressed his wish to visit other Śaiva sthalas to his father. His father also followed him on his pilgrimage. From Cīrkāḻi, he went on the palanquin to Tirukkaṇṇaṉār kōyil. Then, he went to Kīḻaittirukkāṭṭuppaḷḷi and rendered the patikam beginning 'Ceyarukē

puṉal pāya' (I:5:1). From Kīḻaittirukkāṭṭuppaḷḷi, he went to Kaṭaimuṭi and sang the patikam beginning 'aruttaṉai aṟavaṉai (I:111:1-11). Then he went to Puḷḷirikkuvēḷūr and sang the patikam beginning 'kal ārnta pūṅkoṉṟai (II:43:1). He has also referred to the two birds Campāti and Caṭāyu (Jaṭāyu) in this verse. From here, he went on to Tiruniṉṟiyūr and worshipped the Lord with the patikam beginning 'cūlampaṭai cuṇṇappoṭi' (I:18:1). Then, he proceeded to Niṭūr and Tiruppuṉkūr. At the latter sthala he rendered the patikam beginning 'muntiniṉṟa viṉaikaḷ' (I:27:1).

From Puṉkūr, Campantar visited Tiruppaḻamaṇṇippaṭikarai Tirukkurukkai and Aṉṉiyūr. At the last mentioned sthala, he sang the patikam beginning 'maṉṉiyūriṟai ceṉṉiyar' (I:96:1). Then, he went to Tiruppantaṇainallūr and sang the patikam beginning 'iṭariṉār kūṟṟai' (III:121:1). The next temple visited by him was Tirumaṇañcēri where he sang the patikam 'ayilārum ampu ataṉāl' (II:16:1). Then, he went to Tiruvetirkoḷpāṭi and, from there, to Vēḷvikkuṭi where he sang the patikam 'ōṅkimēl uḻitarum' (III:90:1). From Vēḷvikkuṭi, he went to Tirukkoṭikā, where he sang the patikam 'iṉṟunaṉṟu' (II:99:1). From there, he went to Tirukkañcaṉūr and then to Tirumānturai where he sang the patikam 'Cempoṉ ār' (II:110:1). Then, he proceeded to Maṅkalakkuṭi where he sang "cīriṉār maṇiyum" (II:10:1).

The next sthala visited by Campantar was Tiruviyalūr. He sang the patikam beginning 'Kuravam kamaḻ naṟu meṉ kuḻal' (I:13:1) here. Then, he went to Tiruntutēvaṉkuṭi and sang the patikam 'maruntu vēṇṭil ivai' (III:25:1). From here, he visited Tiru iṉṉampar and sang the patikam 'eṇ ticaikkum' (III:95:1). Then, he went to 'Vaṭakuraṅkāṭuturai', the sthala at which Vāli had worshipped the Lord and sang the patikam 'Kōṅkamē kuravāmē' (III:91:1). Then, he went to Tiruppaḻaṉam and sang the patikam beginning 'vētamōti veṇ nūl pūṇṭu' (I:67:1). He proceeded to Tiruvaiyāṟu where he sang the patikam 'pulaṉaintum poṟi' (I:130:1). The next sthala visited by Campantar was Tirupperumpuliyūr where he sang the patikam 'maṇṇumōr pākam uṭaiyār' (II:67:1).

Then, he visited Tiruneyttāṉam and sang 'maiyāṭiya kaṇṭan' (I:15:1). From there he went to Maḻapāṭi where he worshipped the deity with the patikam 'aṅkai ār' (III:48:1). Then, he went to Tirukkāṉūr and sang the patikam beginning 'vāṉāmcōti' (I:73:1) and to Tiruaṉpilālanturai where he sang the patikam 'kaṇai nīṭu erimāl' (I:33:1).

Campantar then reached the temple of Tiruppāccilāccirāmam. This place was under the reign of the king Kolli maḻavaṉ whose daughter was

suffering from a disease called 'muyalakaṉ' and was rendered senseless. The king had tried all kinds of treatment but in vain. He had, therefore, brought the girl to the temple and laid her before the deity. When Campantar went to this temple, he saw the girl and made enquiries about her. On learning about her illness, he sang the patikam 'tuṇivaḷar tiṅkaḷ' (I:44:1). With its last line, 'maṇivaḷar kaṇṭaro maṅkaiyai vāṭamayal ceyvatōtēvar māṇpu', the girl was cured. The father and the girl paid their respects to Campantar. After spending some time there, Campantar went to Tirupaiññīli and sang the patikam 'āriṭam pāṭilar' (III:14:1). From Tirupaiññīli he visited Tiruīṅkōymalai and sang the patikam beginning 'vānattu uyar taṇmati' (I:70:1). From here he reached the west side of Koṅku country. Then he went to Koṭimāṭacceṅkuṉṟūr and sang the patikam 'veṇṭaveṇṇīṟu aṇintu' (I:107:1-11). The people in this sthala paid their respects to Campantar and then he proceeded towards west and reached Tirunaṇā and sang the Patikam 'pantārviral maṭavāḷ' (II:72:1). Meanwhile, winter had set in and the cold weather resulted in the followers of Campantar being afflicted with fever. Campantar sang the Tirunīlakaṇṭappatikam beginning 'Avviṉaikku ivviṉai' (I: 116:1) and ending with 'ceyviṉai vantu emait tīṇṭapperātiru nīlakaṇṭam'. When he sang the verses his followers regained health.

Campantar then went to Tiruppāṇṭikkoṭumuṭi and sang the patikam beginning 'peṇ amar mēniyiṉārum' (II:69:1). From here, he visited the sthalas Veñcāmakkūṭal, Karuvūr, Tiruvāṭpokki and Tirupparāyttuṟai. In the last sthala, he sang the patikam beginning 'nīṟucērvatōr' (I:135:1). Then he went to Ālanturai, Centuṟai and Kaṟkuṭi. At Kaṟkuṭi, he sang the patikam beginning 'Vaṭantikaḷmeṉ mulaiyāḷ' (I:43:1). Then, he went to Tirumukkīccuram and sang the patikam 'Cāntam veṇṇīṟu' (II:120:1). From there, he went to Tiruccirāppaḷḷi where he sang the patikam 'naṉṟutaiyāṉai' (I:98:1). Then, he reached Tiruvāṉaikkā where he sang the patikam called 'Kūṭaṟ catukkam' (combining the four sthalas of Tirukkayilāyam, Tiruvāṉaikkā, Tirumayēntiram and Ārūr) beginning 'maṇ atu uṇṭa ari' (III:109:1). Next on his pilgrimage, he went to Tiruppāṟṟuṟai and sang the patikam beginning 'Kārār koṉṟai' (I:56:1) and proceeded to Tiruveṟumpiyūr. From Tiruveṟumpiyūr he went to Neṭuṅkaḷam where he rendered the patikam 'maṟaiyuṭaiyāy tōluṭaiyāy' (I:52:1). From this sthala, Campantar went to Mēlaittirukkāṭṭuppaḷḷi and there he rendered the patikam 'Vārumaṉṉum mulai' (III:29:1). Then, he went to Ālampoḻil and Pūnturutti and reached Kaṇṭiyūr where he sang the patikam 'viṉaviṉēṉ aṟiyāmaiyāl' (III:38:1). At the next sthala, Tiruccōṟṟutturai, Campantar sang the patikam 'ceppam neñcē' (I:28:1). Then, he went to

Vētikkuṭi, where he rendered nine patikams beginning with 'nīṟuvari aṭu aravamoṭu' (III:78:1). The next sthala visited by Campantar was Tiruveṇṇi and there he composed the patikam beginning 'caṭaiyāṉaic cantiraṉoṭu' (II:14:1). From there, he went to Tiruccakkarappaḷḷi and sang the patikam beginning 'paṭaiyiṉār veṇmaḻu' (III:27:1).

From this temple he went to Tiruppuḷḷamaṅkai and sang the patikam beginning 'pāluṇṭu uṟu tiraḷ' (I:16:1). The next sthala visited by Campantar was Ālanturai and then Pālaitturai and Tirunallūr. At the latter, he rendered the patikam beginning 'koṭṭum paṟai' (I:86:1). Then, he went to Tirukkarukāvūr where he rendered the patikam 'muttu ilaṅku muruval' (III. 46.1) From Karukāvūr, he went to Avaḷivaḷnallūr. Here he composed the patikam beginning 'kompu iriya vaṇṭu ulavu' (III. 82.1) on the deity of the temple. Then he went to Paritiniyamam and sang the patikam beginning 'viṇkoṇṭa tūmati' (III. 104.1). The next sthala he visited was Tiruppūvaṉūr. Then, he worshipped at the temple of Āvūrppacupatīccuram and sang the patikam beginning 'puṇṇiyar pūtiyar' (I:8:1).

From this temple he returned to Tirunallūr and then went on to Valañcuḻi where he worshipped Śiva with the patikam 'viṇṭu elām (II. 2.1). By this time summer had set in and, in spite of the heat, Campantar decided not to use the palanquin. He worshipped at the temples of Tirūaraimēṟṟaḷi, Karuvūr, Caktimuṟṟam and finally at Tiruppaṭṭīccuram. At Paṭṭīccuram Śiva sent a pearl umbrella through his gāṇās to protect Campantar from the heat while travelling. Here, he sang the patikam beginning 'pāṭal maṟai cūṭal mati' (III:73:1) and worshipped Śiva.

From here, Campantar went on to Paḻaiyāṟai vaṭataḷi and then to Irumpūḷai where he sang the patikam 'cīrārkaḻalē' (II. 36.1). Then, he went to Arataipperumpāḻi and sang the patikam 'paitta pāmpōṭu' (III:30:1). The next temple he stopped at was Tiruccēṟai where he sang the patikam beginning 'muṟiuṟu niṟam' (III:86:1). Next he went to Tirunālūrmayāṉam and then to Tirukuṭavāyil where he sang the patikam, 'Tikaḻum tirumāloṭu' (II:22:1). At the next temple Tirunāraiyūr he sang the patikam 'uraiyiṉil vanta pāvam' (II:86:1).

From here he went to Teṉtirupputtur (Aricirkaraiputtūr) and sang the patikam 'miṉṉuñ caṭaimēl' (II:63:1) and then to Tiruccivapuram and there he rendered a patikam beginning 'puvam vaḷi kaṉal' (I:21:1). Then, he reached the sthala of Tirukkuṭamūkku and sang the patikam beginning 'araviri kōṭal nīṭal (III:59:1). He then proceeded to Kuṭantaikīḻkōṭṭam and then to

Kuṭantaikkārōṇam. At Kuṭantaik kārōṇam, he sang the patikam beginning 'vār ār koṅkai' (I:72:1). From here he reached Tirukkarukkuṭi and sang the patikam 'nan̲avilum kan̲avilum' (III:21:1). At Tirunākēccuram, which was the next sthala visited by him, he sang the patikam beginning 'pon̲ ērtaru mēn̲iyanē' (II:24:1). Then he went to Tiruviṭaimarutūr and sang the Tiruirukkukuraḷ beginning 'tōṭār kātin̲an̲' (I:95:1). From here, he went to Ten̲kuraṅkāṭuturai where he sang the patikam beginning 'paravak keṭum valvin̲ai' (II:35:1). Then, he reached the sthala of Tiruvāvaṭutur̲ai.

When he was staying at this sthala, his father, Civapātavirutayar, came to see him. He requested some monetary assistance from his son for the performance of a yajña. Campantar sang the patikam beginning, 'iṭarin̲um taḷarin̲un' (III:4:1) and requested Śiva to give him some money. As soon as he sang, a Śivagaṇa appeared and placed a bag (Porkil̲i) containing one thousand gold coins before him. The Śivagaṇa informed him that this money would never deplete as the bag would constantly replenish itself. Campantar was informed that the Lord of the sthala Mācilāmaṇi Īcuvarar had bestowed this wealth upon him. Campantar received it and gave it to his father. Then he began to travel again and reached the sthala of Tirukkōl̲ampam where he sang the patikam 'nīr̲r̲ān̲ai nīḷcaṭai mēl' (II:13:1).

From here he went to Tiruvaikan̲ māṭakkōyil and sang the patikam beginning 'Tuḷamati uṭaimar̲i' (III:18:1). On leaving this sthala, he went to Tirunallam and sang the patikam beginning 'Kallāl nil̲al mēya' (I:85:1). He then went to Cirukuṭi and composed a patikam beginning 'Tiṭam mali matil' (III:97:1). Next, he went to Tiruval̲untūr where he sang a patikam beginning tol̲umār̲uvallār' (II:20:1). He rendered the patikam beginning 'varaittalaip pacumpon̲ōṭu' (II:98:1) at the next sthala Turutti. Then, he worshipped at Tirumūvalūr and went on to Tirumayilāṭutur̲ai, where he rendered the patikam beginning 'karavu in̲r̲i nal māmalar' (I:38:1).

From here he went on to Tiruccempon̲paḷḷi and rendered the patikam beginning 'maru ār kul̲ali' (I:25:1). Then he went to Viḷanakar and sang 'oḷir iḷam pir̲ai' (II:78:1). The next sthala he worshipped at was Tiruppar̲iyalūr where he sang the patikam beginning 'karuttan̲ kaṭavuḷ' (I:134:1). Then he went on to Tiruvēṭṭakkuṭi and composed a patikam beginning 'vanṭu iraikkum' (III:66:1) From Tiruvēṭṭakkuṭi he proceeded to Tarumapuram.

Tarumapuram was the native town of Nīlakaṇṭa yāl̲pāṇar, who accompanied Campantar with his yāl̲. On reaching this place, the friends

and relatives of Yāḻpāṇar gave them a warm welcome. Campantar extolled the playing of yāḻ by Yāḻpāṇar to them. But Yāḻpāṇar, who was all humility, knew that he stood nowhere in comparison to the skill of Campantar in composing patikams. To prove this, he asked Campantar to compose a patikam and Campantar sang the patikam beginning 'mātar maṭappiṭiyum' (I:136:1). Yāḻpāṇar found himself unable to accompany the song on his yāḻ and wanted to break the instrument. But Campantar prevented him and asked him to continue playing it.

Then Campantar visited Tirunaḷḷāṟu and rendered the patikam beginning 'pōkamārtta pūṇmulaiyāḷ'(1:49:1), accompanied by Yāḻpānar who played this patikam on his yāḻ. From Tirunaḷḷāṟu Campantar went to Tiruccāttamaṅkai. Nīlanakkar, a Śiva devotee welcomed him. He stayed at the house of Nīlanakkar along with Yāḻpāṇar and the other devotees. At the temple of Ayavanti, he rendered the patikam 'Tirumalar koṉrai' (III. 58.1). Then he proceeded to Tirunākaik kārōṇam where he sang a patikam beginning 'puṉaiyum viri koṉrai' (I:84:1). He stayed at Tirunākaikkārōṇam for a while and proceeded to Tirukīḻvēḷur. Ciṟuttoṇṭar who had heard of Campantar came to invite him to his place, Tiruccenkāṭṭaṅkuṭi. There accompanied by other devotees, Campantar went to the temple of Kaṇapatīccaram and sang a patikam beginning 'paiṅkoṭu malarppuṉṉai' (3:63:1). He stayed with Ciṟuttoṇṭar for sometime as his guest and then went to Tirumarukal. Near the temple of Tirumarukal, Campantar found a young woman in deep distress. This young woman was the seventh daughter of Tāmaṉ, a resident of Vaippūr. Tāmaṉ had promised his nephew that he would give his eldest daughter in marriage to him. But he did not keep his words. He gave the eldest girl in marriage to some other person for a huge sum of money. Then he told the nephew that he could marry the second daughter and once again deceived him. Thus, his nephew was cheated six times. Witnessing this the seventh daughter decided to marry the nephew and eloped with him. This nephew now lay dead being bitten by a snake and the young woman sat there weeping helplessly. On hearing this, Campantar sang the patikam beginning 'caṭaiyāy eṉumāl' (II:18:1). The man was brought back to life and Campantar blessed the couple. Meanwhile Ciṟuttoṇṭar came back to meet Campantar and requested him to return to Ceṅkāṭṭaṅkuṭi to which Ciṟuttoṇṭar belonged. Campantar went to the temple in Tirumarukal and had a vision of Śiva as He is in Tiruccenkāṭṭaṅkuṭi. He rendered a patikam beginning 'aṅkamum vētamum' (1:6:1) dedicated to the two deities at Tiruccenkāṭṭaṅkuṭi and Tirumarukal. Then Campantar went to Tiruppukalūr where he met Muruka

Nāyaṉār. While staying here, he learnt of the arrival of Appar from Tiruvārūr and went to meet him. Appar described the celebrations of Tiruvātirai festival at Tiruvārūr and Campantar decided to go to Tiruvārūr. On the way, he rendered the patikam beginning 'Vaṭikoḷ mēṉiyar' (II:108:1) at the temple of Viṟkūṭivīraṭṭam. Then while travelling from here to Tiruvārūr, he sang the patikam 'paruk kai yāṉai' (II:101:1). On reaching the frontiers of Tiruvārūr, he sang the patikam 'Cittam teḷivīrkāl' (I:91:1) Here, he was received by the devotees of Tiruvārūr and he sang another patikam beginning 'Aṇṭamāy ulakāṭiyum' (III:45:1). He stayed at Tiruvārūr for some time and visited Tiruvalivalam where he rendered the patikam beginning 'Ollai āṟi' (I:50:1).

He also went to Tirukkōḷili where he sang the patikam beginning 'pavaṉamāyc cōṭaiyāy' (II:79:1). After returning to Tiruvārūr he desired to meet Appar. He went to Tiruppaṉaiyūr where he sang the patikam beginning 'aravac caṭaimēl' (I:37:1) Irāmananñccuram was the next temple visited by Campantar and here he composed the patikam beginning 'caṅku oḷir' (I:115:1). Then he returned to Tiruppukalūr where he was received by Appar and Murukanāyaṉār. Soon, they were joined by Ciṟuttoṇṭar and Nīlanakkar and they all stayed at the residence of Murukanāyaṉār. Campantar, while residing here, sang the patikam beginning 'kuṟikalanta icai' (I:2:1.) After some time, when Ciṟuttoṇṭar and Nīlanakkar returned to their towns, Appar and Campantar decided to travel further together. On the request of Appar, Campantar consented to travel by a palanquin.

The two Nāyaṉārs reached Ampar mākāḷam, where Campantar sang the patikam 'pulku poṉṉiram' (II:103:1). Then they worshipped at Māṭakkōyil built by Kōcceṅkaṭcōḷan and proceeded to Tirukkaṭavūr where they received a warm welcome from Kuṅkiliya nāyaṉār. Here, Campantar composed the patikam beginning 'caṭai uṭaiyaṉum' (III:8:1). Appar and Campantar stayed as the guests of Kuṅkiliyakkalaya nāyaṉār. Then they worshipped at Kaṭavūr mayāṉam, where Campantar sang the patikam beginning 'variya maṟaiyār (II:80:1) and stayed there for sometime.

From here, Campantar and Appar reached Ākkūr tāṉtōṉrimāṭam' and Campantar rendered the patikam beginning 'akku irunta āramum' (II:42:1). The next sthala visited by them was Tirumīyaccūr where Campantar rendered a patikam beginning 'Kāyac cevvi' (II : 62:1).

The two also went to the temple in Tiruppāmpuram and sang the patikam beginning 'cīr aṇitikal' (I:41:1). Then they went to Tiruvīḻimiḻalai where they were received by the Brāhmaṇas of the town. As they entered

the town, Campantar composed the patikam beginning 'araiyār virikōvaṇa āṭai' (I:35:1) and on entering the temple, he rendered yet another patikam beginning 'caṭaiyār puṉal uṭaiyāṉ (I:11:1). Campantar and Appar stayed at Viḻimiḻalai for a while. They stayed in two different maṭams and met during their visit to the temple. During his stay Campantar along with Appar visited the temple at Tiruppēṇuperunturai and sang the patikam beginning 'paim mānākam' (I:42:1). They also visited Tillaippāṭi and worshipped Śiva. Campantar sang a patikam beginning 'poṭikaḷ pūci' (II:118:1). Meanwhile, some Brāhmaṇas from Cīrkāḻi visited Campantar at Viḻimiḻalai and requested him to go to Cīrkāḻi. That night, Śiva appeared to Campantar in a dream and assured him that he would have a vision of the deity of Toṇipuram (Cīrkāḻi) at Viḻimiḻalai itself. Accordingly, Campantar had this vision and sang the patikam 'maimmaru pūṅkuḻal kaṟṟai' (I:4:1). Campantar asked the brāhmaṇas from Cīrkāḻi to return home as he had already had a vision of the deity of Tiruttōṇipuram.

During this time, a famine struck Tiruvīḻimiḻalai, due to inadequate rain. Both Appar and Campantar prayed to Śiva to alleviate the suffering of the people. Śiva appeared to them in a dream and told them that they would find gold coins in the platform on the east and the west of the temple and, when there was no further need for the coins the supply would be stopped. The next morning indeed the gold coins were found on the pīṭams (plat forms). Campantar took the coins on the eastern pīṭam and Appar those on the western. They returned to their respective dwellings to prepare food for people. The food was served daily to the devotees. After sometime, the crowd went only the matam where Appar stayed and the number of devotees who ate in the matam of Campantar decreased because the preparation of food was delayed at Campantar's maṭam. When Campantar wanted to know the reason, he was told that his golden coins were not easily accepted by the shopkeepers while Appar's were regarded to be purer. Campantar then sang the patikam beginning 'vāci tīravē kācu nalkuvir' (I:92:1) and received pure gold coins from the Lord. Soon there were rains and the land became fertile again. Then Campantar, accompanied by Appar, left for Tiruvāñciyam and here, Campantar sang the patikam beginning 'vaṉṉi koṉṟai' (II:7:1). Then, they worshipped at the sthala of Talaiyālaṅkāṭu.

From Talaiyālaṅkāṭu, Campantar and Appar went to Tirupperuvēḷūr where Campantar composed the patikam beginning 'aṇṇāvum kaḻukkuṉṟum (III:64:1). Then he worshipped the deity of Karavīram with the patikam beginning 'ariyum namviṉai' (I.:58:1). Then they went on to Ārūr and Kāṟāyil.

The next sthala, where Campantar composed the patikam beginning 'mattakam aṇi pērā', (III:88:1) was Viḷamar nakar. At Kāṟāyil, he rendered the patikam Nīrānē nīḷ caṭai mēl (II:15:1).

Then, they went to Tiruttēvūr and Campantar worshipped the deity there with the patikam beginning 'paṇ nilāviya moḻi' (II:82:1). Next they visited Tirunellikkā where Campantar sang the patikam 'aṟattāl uyir' (II:19:1) and subsequently to Kaiccin̲am where he rendered, the patikam beginning 'taiyal ōr kūṟuṭaiyān̲' (II:45:1). From here, they went to Tiruttenkūr and Campantar sang the patikam 'purai cey valvin̲ai' (II:93:1). Then they went to Tirukkoḷḷikkāṭu where Campantar Composed the patikam beginning 'niṇampaṭu cuṭalayin̲' (III:16:1). From here, the two travelled on to Tirukkōṭṭūr where Campantar composed the patikam beginning 'nīlam ārtaru kaṇṭan̲ē' (II:109:1) and then to Tiruveṇṭuṟai where he sang the patikam 'ātiyan̲ ātiraiyān̲' (III:61:1).

The two Nāyan̲ārs, then went on to Ciṟṟēmam (Ciṟṟāmpūr, Ciṟṟāymūr, Eḻilūr, Nēmam) where Campantar sang the patikam beginning 'niṟaiveṇtiṅkaḷ' (III:42:1). From there they travelled to Tiruttaṇṭalai nīṇeṟi and here Campantar sang the patikam beginning 'Virumpum tiṅkaḷum' (III:50:1). They then went on to Tirukkaḷar where Campantar rendered the patikam beginning 'nīruḷ ār kayalvāvi' (II:51:1).

From Tirukkaḷar, the two went to Tirumaṟaikkāṭu, now known as Vētāraṇyam. Appar and Campantar received a grand welcome from the residents of Tirumaṟaikkāṭu. The main door of this temple had remained firmly shut ever since the time when the Vedas had worshipped Śiva here. A small entrance had been constructed by the people of the town and this was being used by them to offer worship. But Campantar and Appar decided to get the main door opened. So, on the request of Campantar, Appar rendered a patikam beginning 'paṇṇi n̲ēr moḻiyāḷ' (V:10:1). The door opened when Appar finished singing ten songs and the two went into the temple. After they had offered worshipped inside the temple they came out. Appar wanted the door to be closed again so that in future the main door would open and close as usual. So he requested Campantar to sing a patikam to close the door. Campantar rendered the patikam beginning 'catura(m)maṟaitān̲' (II:37:1). Even as he sang the first song of the patikam the doors closed and they went to their respective maṭams. The fact that he had to sing ten songs to open the doors, while Campantar could get it closed with a single song disturbed Appar. He came to the conclusion that his devotion was inferior

to Campantar's. Appar went to sleep ruminating upon this incident. Śiva appeared in his dream and asked him to go to Tiruvāymūr immediately and Appar started off in the middle of the night. Śiva led him on by appearing at a distance before him. Whenever Appar tried to get closer to the vision of Śiva, the Lord would move further away. Meanwhile, Campantar woke up from his sleep and was told that Appar had gone to Tiruvāymūr. Campantar also set off to this place. When he reached the place and met Appar, Śiva appeared before them with His consort. Campantar then rendered the patikam beginning with the words 'taḷiriḷavaḷar' (II:111:1).

They stayed there for some days and then returned to Tirumaṟaikāṭu. Meanwhile the Queen of the Pāṇḍya kingdom wanted to bring Campantar to Madurai, since her husband, the king, had forsaken Śaivism and had accepted Jainism. She sent a message to Campantar asking him to come to Madurai and reconvert the King to Saivism. Campantar consulted Appar regarding the message he received from the Pāṇḍya Queen. Appar dissuaded Campantar from undertaking this task since he himself had been harassed by the Jains when he had returned to Śaivism from Jainism. Further, Appar also felt that the planetary positions were unfavourable to the journey of Campantar. But Campantar dismissed his fears through a patikam beginning 'vēyuṟu tōḷipaṅkaṉ' (II:85:1) in which he says that planets and omens could have no evil effect on the devotees of Śiva. This patikam is popularly known as 'Kōḷaṟu patikam'. Appar then desired to accompany Campantar to Madurai. But Campantar asked him to stay behind and went on to Madurai himself.

On his way he worshipped at the temple of Akattiyāṉpaḷḷi rendering the patikam beginning 'vāṭiya veṇ talai' (II:76:1). Then, he went to Tirukkōṭikuḷakar kōyil and then to Tirukkaṭikkuḷam where he sang the patikam beginning 'poṭikoḷmēṉi' (II:104:1). From here he went to Tiruiṭumpāvaṉam and rendered the patikam beginning 'maṉam ārtaru maṭavāroṭu' (I:17:1). Next he went to Tiruvucāttāṉam and sang the patikam beginning 'nīriṭait tuyiṉṟavaṉ' (III:33:1). From here he went to Koṭuṅkuṉṟam where he rendered a patikam beginning 'vāṉiṟ polivu' (I:14:1). Finally he reached Madurai, the capital of the Pāṇḍya country.

Meanwhile the Pāṇḍya queen Maṅkayaṟkaraci and the Minister Kulacciṟaiyār had received the news of the arrival of Campantar. Kulacciṟaiyār, on the request of the queen, met Campantar at the outskirts of the town and gave him a warm welcome. Campantar asked him to be directed to the Śiva

temple at Ālavāy. Kulacciraiyār pointed out the temple which was at a distance. Campantar immediately sang the patikam beginning 'maṅkayarkkaraci' (III:120:1). On reaching the temple he sang the patikam beginning 'nīlamāmiṭaṟṟu' (I:94:1) also known as Tiru irukkukuraḷ. The queen Maṅkayarkkaraci also went to the temple to meet Campantar. After being introduced by Kulacciraiyār, the queen paid her respects to Campantar. She explained the situation in Madurai and requested Campantar to retrieve Madurai from the clutches of Jainism. The Jain monks, who had managed to become intimate with the king, had determined to root out Śaivism and the queen requested Campantar to deliver the king from their strangle hold. Campantar reassured her and decided to stay in a 'maṭam' close to the temple. The Jaina monks came to know of the purpose of Campantar's visit and poisoned the king against him. The king ordered his men to set the place (in which Campantar was staying) on fire. As the fire started raging, people of Campantar's retinue informed Campantar. He sang the patikam beginning 'ceyyāṉē tiruālavāy' (III:51:1) and prayed to the Lord that the king who was responsible for the fire be afflicted with the heat. The king took ill at once and his condition deteriorated moment by moment. No physician could cure him. The Jaina monks also failed to give him relief. The queen and the minister cautioned the king that his disease must be a repercussion of his deed against Campantar. Then with the consent of the Pāṇḍya king, they sent for Campantar requesting him to cure the king. Campantar went to the temple and composed the patikam 'Kāṭṭumā atu' (III:47:1) and received the approbation of the Lord for the task undertaken by him. He then went to the palace, where he was offered a seat by the king. The king asked Campantar where he had come from. Campantar then sang the patikam 'Piramaṉūr vēṇupuram' (II:70:1) indicating that he belonged to Cīrkāḻi. In the verse he had incorporated all the twelve names of Cīrkāḻi. The Jains, growing jealous of Campantar's intimacy with the king started intimidating him. The king then told both the Jain monks and Campantar to prove their claims by curing him. When the queen expressed her fear at this, Campantar sang the patikam beginning 'māṉiṉ ṉēr viḻi' (III:39:1) to reassure her.

The Jain monks said that they would cure the left side of the king and chanted some mantras and touched the left side of the king's body with a peacock feather. But the affliction only grew worse. Then Campantar sang the patikam beginning 'mantiramāvatu nīṟu' (II:66:1) in which he claimed that the sacred ash is the cure for all diseases. He smeared the sacred ash on

the right side of the body of the king and instantaneously the right side was cured. The king then spoke harshly to the Jains and asked them to leave the palace. Campantar cured the left half of the king's body as well.

The Jain monks were not willing to accept defeat. They went to the king again and told him that they wished to have a contest with Campantar. The test was that both the parties would write out the principles of their own sect on palm leaves and put them into fire. The leaf which remains unburnt would be accepted as containing the principles of the true religion. Campantar agreed to this. He had the collection of his paṭikams brought to him and selected a palm leaf from this. The patikam selected turned out to be the one on Naḷḷāṟu beginning 'pōkamārtta pūṇmulaiyāḷ' (I:49:1). He took it up and singing the patikam beginning 'taḷir iḷavaḷaroḷi' (III:87:1) deposited it in the fire. The leaf was not burnt. Meanwhile the Jain monks also wrote the principles of their religion on a palm leaf and put it into the fire. The leaf was immediately burnt up. Campantar took this unburnt leaf and put it back in the collection.

The Jains were still reluctant to accept defeat. The requested that another test be conducted this time in water. It was decided that the palm leaf which does not get drowned in the waters of Vaikai, but moves up stream to reach the bank, would be considered to contain the principles of the true religion. Kulacciṟaiyār intervened and demanded that the punishment to be meted out to the losers be also decided. The Jain monks in anger retorted that the loser would be hanged to death by the king himself and the whole party went to the river.

On reaching the river the monks wrote out the most important Mantra of their sect, 'asti, nāsti' on a palm leaf and dropped it into the river. The leaf was carried away by the current. Campantar wrote the patikam beginning 'vāḻka antaṇar; (III:54:1) on a palm leaf and put it into the river. The leaf moved against the current up stream. In a song in the patikam, Campantar had used the words 'vēntaṉum oṅkuka' (III:54:1:1-2) meaning 'May the king prosper'. On singing this the king 'Kūṉpāṇṭiyaṉ' (the hunch-back Pāṇṭiyaṉ) was cured of his hunch-back.

The minister, Kulacciṟaiyār travelled along the bank of the river on horse back following Campantar's palm leaf, but the leaf kept moving against the current. It stopped at Tiruvēṭakam but only after the patikam beginning 'vaṉṉiyum mattamum' (III:32:1) was rendered by Campantar.

The Jains were impaled by the orders of the king who accepted Śaivism. Then the king, accompanied by Campantar, went to the temple where Campantar rendered the patikam beginning 'vīṭu alāl vāyilāy' (III:52:1). He stayed on in the town of Madurai for some days and during this time Civapātavirutaiyar, his father came to visit him. During this stay he composed the patikam beginning 'āla nīḻal' (III:115:1) and the one beginning 'maṇṇin nalla' (III:24:1).

After a while, Campantar decided to resume his pilgrimage. He left Madurai and travelled with Maṅkayarkaraci and Kulacciṟai Nāyaṉār on to Tirupparaṅkuṉṟam where he rendered the patikam beginning 'nīṭu alar cōti' (I:100:1). Next he went to Āppaṉūr and sang the patikam beginning 'muṟṟum caṭaimuṭimēl' (I:88:1). Then, he went on to Tirupputtūr and sang the patikam beginning 'veṅkaḷ vimmu' (I:26:1). He rendered the patikam beginning 'aṟaiyār puṉalumā' (I:64:1) in the temple of Tiruppūvaṇam. Next he sang the patikam beginning 'piṭi elām piṉ' (III:26:1) at the temple of Tirukkāṉappērūr. He went on to Tirucculiyal and after this went to the temple at Tirukkuṟṟālam and sang the patikam beginning 'vampār kuṉṟam' (I:99:1). He also visited Tirukkuṟumpalā.

From here he went to Tirunelvēli and rendered the patikam beginning 'maruntu avai' (III:92:1). Then at the next temple of Tiruirāmēccuram, he sang the patikam beginning 'tiritarumāmaṇi' (III:101:1). From the seashore he rendered the patikam beginning 'nirai kaḻal' (III:123:1) on the sthala of Tirukkōṇamalai and the one beginning 'virutu kuṉṟa' (II:107:1) on the Tirukēticcuvaram temple at the sthala of Mātōṭṭam, both of which were situated in the island of Sri Lanka across the sea. He stayed here for a while.

He, then, went to Tiruvāṭāṉai and sang the patikam beginning 'mātu ōr kuṟi' (II:112:1). From here he went on to Tiruppuṉavāyil and composed the patikam beginning 'miṉṉiyal ceñcaṭai' (III:11:1). Then he stayed for a night at Maṇamēṟkuṭi, the place to which the Pāṇḍya minister Kulacciṟaiyār belonged. Here he asked Kulacciṟaiyār and Maṅkaiyarkaraciyār to return to Madurai. The next morning he went with his devotees to Tirukkaḷar and from there to Tirppātāḷiccuram where he sang the patikam beginning 'miṉṉiyal ceñcaṭaimēl viḷaṅkum mati' (I:108:1).

Campantar then went on to the river called Muḷḷivāykkarai, is a tributary of the river Kāvēri. When he reached its banks, he found the river in floods. The boats, used to ferry passengers, were tied up and the boat

men had left its banks. But Campantar wanted to get across the river to go to the temple of Koḷḷamputtūr. He untied one of the boats and got on to it with his retinue. He sang the patikam beginning 'Koṭṭamē kamaḻum' (III:6:1) and the boat reached safely across. He worshipped at the temple and went on to Tirunaḷḷāṟu where he composed the patikam beginning 'pāṭaka mellaṭippāvai' (I:7:1). He stayed here for sometime.

He then went on to Tirutteḷiccēri and sang the patikam beginning 'pū alarntana koṇṭu' (II:3:1). Then, he proceeded to Pōtimaṅkai. The residents of this place welcomed Campantar, playing on musical instruments. Hearing the trumpets, the Buddhists residing in the village came and opposed such a welcome being accorded to Campantar. A heated argument followed and in the course of the argument a follower of Campantar sang a patikam, composed by Campantar beginning 'puttar camaṇ kaḻuk kaiyar' (III:22:10) following it up with a prayer that the head of Puttananti (who led the Buddhist monks) be split into two. Immediately there was a thunderbolt and Puttananti dropped down dead. The Buddhist monks were gripped with fear and began to run away. But soon, they regrouped themselves under the leadership of Cāriputtiraṉ and challenged the Śiva devotees to a debate. A follower of Campantar (the one who sang the song earlier, causing the death of Puttananti) accepted the challenge and defeated Cāriputtiraṉ. The rest of the Buddhists were then converted to Śaivism.

Campantar went on to Tirkkaṭavūr from here and sang the patikam beginning 'caṭai uṭaiyāṉum' (III:8:1) and stayed there for sometime. On learning that Appar was at the town of Tiruppūnturutti, he decided to travel there in his palanquin. Meanwhile Appar on receiving the news of the arrival of Campantar, set out to meet him. At the outskirts of Pūnturutti Appar saw the palanquin in which Campantar was travelling. Unknown to the others, he joined the group and replaced one of the palanquin bearers. Thus he entered the town carrying Campantar on his shoulders. On entering the town Campantar enquired about the whereabouts of Appar and Appar replied, from below, that it was indeed his good fortune that he could bear the palanquin of Campantar. Campantar was taken aback and immediately got down from the palanquin. He paid his respects to Appar and related to him the events of Madurai. The two then decided to part ways and carry on their pilgrimage separately.

Campantar went on to Neytāṉam and sang the patikam beginning 'maiyāṭiya kaṇṭaṉ' (I:15:1). Next, he was in Tiruvaiyāṟu and rendered the

patikam beginning 'Kalaiyār matiyoṭu' (I:36:1). Then he worshipped at Tiruppaḻaṉam with the patikam beginning 'vētamōti veṇṇūl' (I:67:1). Then he rendered the patikam beginning 'muṉṉai nālmaṟai' (III:35:1) at Teṉkuṭittiṭṭai. From here he returned to Cīrkāḻi.

At Cīrkāḻi, he sang the patikam beginning 'uṟṟuumai cērvatu' (III:113:1). After staying at Cīrkāḻi for a brief while, he went to Tirucōppuram and sang the patikam beginning 'veṅkaṇāṉai' (I:51:1). Then he went on to Tiruttiṉai nakar and then to Tirumāṇikkuḻi. At Tirumāṇikkuḻi, he sang the patikam beginning 'poṉṉiyal porupparaiyaṉ' (III:77:1) From here he went to Tiruppātiripuliyūr and sang the patikam beginning 'muṉṉam niṉṟa' (II:121:1). The next temple visited by Campantar was Vaṭukūr where he sang the patikam beginning 'cuṭukūr erimāli'. From there he visited Tiruvakkarai and sang the patikam beginning 'kaṟai aṇi māmiṭaṟṟan' (III:60:1). He went on from here to Irumpaimākāḷam and sang the patikam beginning 'maṇṭu kaṅkai caṭaiyil' (II:117:1). Then he worshipped at the temple of Atikaivīraṭṭam with the patikam beginning 'kuṇṭaik kuṟal pūtam' (I:46:1). He then went to Tiruāmāttūr and sang the patikam beginning 'kuṉṟa vār cilai' (II:50:1)

He went from Āmāttūr to Tirukkōvilūr and sang the patikam beginning 'paṭaikoḷ kūṟṟam' (II:100:1). Then he went to Tiruaṟaiyaṇinallūr where he sang the patikam beginning 'piṭiṉāl periyōrkaḷum' (II:77:1). Next, he went to Tiruvaṇṇāmalai and rendered the patikam beginning 'uṇṇāmulai umai' (I:10:1) and also the patikam beginning 'pū ār malar' (I:69:1).

He went on from here to the temple of Tiruvōttuṟai and decided to stay there for some time. During his stay here a devotee of Śiva living in the village came to him with a problem. He had planted some palm trees in order to make use of the fruits in the temple. But all these trees turned out to be male trees not yielding fruits. The Jains of the place ridiculed the devotee and his effort. At his request, Campantar sang the patikam, beginning 'pūttērntu' (I:54:1).The eleventh verse of this patikam starts with 'kurumpai āṇ paṉai īṉ kulai ōttūr'. When he finished the patikam, the trees began to bear fruits. The Jains, who had ridiculed the devotee, left the country.

Campantar then went on to Mākaral and sang the patikam beginning 'vīṅku viḷai kaḻaṉi' (III:72:1). Next, in Kuraṅkaṇil muṭṭam, he sang the patikam 'viḻunīr maḻuvāḷ' (I:31:1). From here he went to Kāñcipuram where he was received by his devotees. He went to the Kacciēkampam temple and rendered the patikam beginning 'maṟaiyāṉai mācilā' (II:12:1). From there, he visited

Kāmakōṭṭam and sang the patikam beginning 'pāyumāl viṭai' (III:114:1) and the patikam beginning 'karuār kacci' (III:41:1).

He then went to Kaccineṟikkaraikkāṭu and composed the patikam beginning 'vār aṇavu mulai' (III:65:1). On his way to Tirumāṟpēru, he worshipped at the temple of Anēkataṅkāvatam and Tirumēṟṟaḷi. At Tirumāṟpēṟu, he sang the patikam beginning 'ūṟi artaru nañciṉai' (I:.55:1). Then he proceeded to Tiruvallam and sang the patikam beginning 'erittavaṉ muppuram' (I:113:1). In Ilampaiyaṅkōṭṭūr, where he went next, he sang the patikam beginning 'malaiyiṉār paruppatam' (I:76:1) The next temple at which he worshipped was Viṟkōlam, where he sang the patikam beginning 'uruviṉār umaiyoṭum' (III:23:1). From there he went on to Tiruvūṟal and rendered the patikam beginning 'māṟu il avuṇar' (I:106:1)

Campantar then went on to Tiruvālaṅkāṭu. This was the sthala at which Kāraikkāl ammaiyār had moved on her hands as she did not want to defile the place with her feet. Campantar was also reluctant to step into such a sthala. So he spent the night at its outskirts. Śiva appeared to him in a dream and asked him if he had forgotten to render a patikam on him. Campantar woke up from his sleep and rendered the patikam beginning 'tuñca varuvārum' (I:45:1). In the morning he with his devotees, worshipped the Lord of Tiruvālaṅkāṭu and the next day, he set off to Tiruppācur where he rendered the patikam beginning 'cintai iṭaiyār' (II:60:1). From there he went on to Tiruveṇpākkam and Karikkaṟai and proceeded to Kāḷatti where he sang the patikam beginning 'vāṉavarkaḷ tāṉavarkaḷ' (III:69:1). He praised the devotion of Kaṇṇapar in this patikam. He also rendered the patikam beginning 'poṭikoḷ uruvar' (I:68:1) on the Lord of the Kailāsa mountain (Śiva's abode) and the patikam beginning 'toṇṭar añcu kaḷiṟum' (II:114:1) on the deity of Kētāram, a sthala in Himalayas during his sojourn at Kāḷatti. He worshipped the Lord of Kōkarṇam and rendered patikam beginning 'eṉṟum ariyāṉ' (III:79:1). He also rendered the patikam beginning 'kulavu pāriṭam pōṟṟa'(II:27:1) on the deity of Intiranila paruppatam, the patikam beginning 'cuṭumaṇi umiḻnākam' (I:118:1) on the Lord of Tirupparuppatam, the patikam beginning 'nīṭal mēvu' (II:5:1) on the deity of Anēkataṅkāpatam and the patikam beginning 'muḷḷiṉ mēl mutukūkai' (I.119.1) on the deity of Tirukkaḷḷil during his stay in Kāḷatti.

From Kāḷatti he went on to Tiruvērkāṭu and sang the patikam beginning 'oḷḷitu uḷḷa' (I:57:1). He rendered the patikam beginning 'pattarōṭu palarum' (I:3:1) at the temple of Tiruvalitāyam. From there he proceeded to Tiruvoṟṟiyur

where he rendered the patikam beginning 'Viṭaiy avaṉ Viṇṇum' (III:57:1) and stayed on there for some time. Then he decided to go to Mayilai.

Meanwhile Civanēcar, a resident of Mayilai, (present day Mylapore) heard of Campantar's arrival. He had a daughter called Pūmpāvai and had determined to get her married to Campantar. But unfortunately she had been bitten by a snake and had died. Civanēcar had cremated her body and had preserved the ashes in an urn. Now, when he came to know of the arrival of Campantar he decided to invite Campantar and hand over the urn to him. He decorated the path between Tiruvorriyūr and Mayilai with flowers and gave Campantar a grand welcome. Some devotees of Campantar narrated the story of Pūmpāvai to him. Campantar worshipped the Lord Kapālīccvarar and asked Civanēcar to bring the urn. Civanēcar brought the ashes from home with great respect and placed it opposite to the Maṇigōpuram. Campantar called the name of the girl aloud and sang the patikam "maṭṭiṭṭa puṉṉaiyum (II:47:1-11). When he finished singing the tenth verse 'ūriñcu āya vāḻkkai' the girl emerged alive from the urn. Civanēcar, who was over joyed, offered her in marriage to Campantar. But Campantar refused saying that, having given life to her, he was like a father to Pūmpavai. Then Civanēcar decided that Pūmpāvai would remain unmarried and would devote her life to the service of Śiva. Campantar stayed in Mylapore and then went to Tiruvāṉmiyūr and sang the patikam beginning 'Kariyilāṅkaṭalil' (II:4:1) which is in the form of questions and answers. Then, he went to Tiruiṭaicuram and sang the patikam beginning 'Vari vaḷar avir oḷi' (I:78:1). From here he went to Tirukkaḻukuṉṟam and sang the patikam beginning 'Tōṭuṭaiyān orukātil' (I:103:1). From Tirukkaḻukuṉṟam he left to Acciṟupākkam where he sang the patikam beginning 'Poṉ tiraṇṭaṉṉa' (I:77:1). The next temple at which Campantar worshipped was Aracili, where he rendered the patikam beginning 'Pāṭal vaṇṭu' (II:95:1). Leaving Aracili, he reached Puṟavār panaṅkāṭṭur and composed the patikam beginning 'Viṇ amarntaṉa' (II:53:1). He proceeded towards Tillai and on reaching Tillai he stayed in a maṭam.

At this point his father, Civapātavirutaiyar and other kinsmen came to invite him back to Cīrkāḻi. Campantar started to Cīrkāḻi and as he saw the temple of Cīrkāḻi from afar, he got down from his palanquin and sang the patikam 'Vaṇṭār kuḻalarivai' (I:9:1). Murukanāyaṉar and Tirunīlanakkanāyaṉār on learning of the arrival of Campantar, reached Cīrkāḻi with their relatives.

Campantar's father desired to get him married and chose the daughter of Nampiyāṇṭār Nampi of Tirupperumaṇanallūr as the bride. Campantar

worshipped the Lord of Cirkāḻi and went to Perumaṇanallūr. Here his marriage was conducted by Nīlanakkanāyaṉār. When the marriage rituals were over he went to the temple and prayed for Union with the Lord, singing the patikam 'kalūrpperumaṇam' (III:125:1). The Lord told Campantar that a flame would appear and asked him to enter the flame with his wife and other guests who had attended the wedding. Campantar sang the patikam beginning 'kātalākik kacintu' (III:49:1). Then he entered the flame which had appeared accompanied by his wife, Nilanakkar, Muruka nāyaṉār, Civapātavirutayar, Nampiyāṇṭār nampi, Nīlakaṇṭa yāḻpāṇar and other guests. As soon as they entered the flame, it disappeared and the temple appeared as before. Thus, Campantar the young devotee of Śiva attained Mokṣa.

TIRUNĀVUKKARACAR

Tirunāvukkaracar, or Appar, as he is popularly known, is the composer of the patikams which constitute the fourth, the fifth and the sixth Tirumuṟai of the Tēvāram. He is also known as Āḷuṭaiya aracar.

Nāvukkaracar, originally called Maruṇīkkiyār, was born at Tiruvāmūr to Pukaḻaṉār and Mātiṉiyār. His sister Tilakavatiyār had a great influence on his life. Tilakavatiyār, who was older to Nāvukkaracar, was a devotee of Śiva. She had been engaged to a chieftain called Kalippakaiyār. But before the wedding could be solemnised, Kalippakaiyār was sent to a battle by the king of the region. Meanwhile Pukaḻaṉār and Mātiṉiyār passed away. Even before Tilakavatiyar could get over this calamity, news reached her that Kalippakaiyār had been killed in the battle. Though she had only been engaged to Kalippakaiyār, she considered herself married to him and therefore wanted to kill herself at his death. But Maruṇīkkiyār dissuaded her from doing so. Tilakavatiyār decided to lead an ascetic life and look after Maruṇīkkiyār. She dedicated her life to the service of Śiva and his devotees. Maruṇīkkiyār was also inclined towards social service. His involvement in this led him to be influenced by the principles of Jainism. He went to the city of Pāṭaliputra and there he was converted to Jainism. He also became one of the important religious leaders of Jainism. He defeated some Theravāda Buddhists in a debate on their religious beliefs. With his conversion to Jainism, his name also was changed to Tarumacēṉar (Dharmasena). Tilakavatiyār was hurt by this conversion of her brother to Jainism. She prayed to Śiva at Atikai virattāṉam to bring him back to the fold of Śaivism.

The Lord decided to win over Tarumacēṉar. Tarumacēṉar was struck with a disease called cūlai and experienced severe pain. The Jains tried all their skills and charms on him but the disease only worsened. The Jains were helpless. As the pain became severe, Tarumacēṉar remembered his sister and visited her. Tilakavatiyār chanted the name of Lord Śiva and smeared the Sacred Ash on his forehead. Then the two went to the temple at Atikai vīraṭṭānam where Tarumacēṉar sang the hymn beginning 'Kūṟṟā yiṉavāṟu (IV:1). As soon as he composed this hymn his disease was cured. Siva's voice was heard naming Tarumacēṉar as Nāvukkaracu meaning 'Lord of speech' and henceforth he was known by the name. Thus, he was reconverted to Śaivism.

Meanwhile the Jains were offended by the conversion of Nāvukkaracar. They poisoned the mind of the Pallava King, who was also a Jain, against Nāvukkaracar and forced the king to send his soldiers to arrest Nāvukkaracar at Tiruvatikai. When the soliders arrested him, Nāvukkaracar sang the song 'nāmarkkuṅk kuṭiyallōm' (We are not subordinate to any one) (VI:98:1). The King ordered him to be shut up in a room filled with lime. When he was thus shut up, he sang the patikan 'mācilvīṇaiyum' (V:90:1). Even after a week of confinement, he was unhurt and fresh. The Jains told the king that he had escaped unhurt because of the Mantras he had learnt when he was a Jain and asked him to poison Nāvukkaracar. Accordingly he was given poisoned milk but the poison did not have any effect on him. Then the king decided to let loose his royal elephant on Nāvukkaracar. But Nāvukkaracar sang the patikam beginning 'Cuṇṇaveṇ cantaṉac cāntum' (IV:2:1) and the elephant turned away without harming him. Instead, it killed some Jains assembled there. Then the Jains influenced the king to bind him to a stone and push him into the sea. As soon he was pushed into the sea he sang the patikam beginning 'Coṟṟuṉai vētiyaṉ' (IV:11:1) and by the grace of Lord siva he did not sink. He floated along and reached the shore at Tiruppātirippuliyūr. At this place he composed the patikam beginning 'īṉṟaruḷumāy eṉakku' (IV:94:1). Then he worshipped at the Sthalas of Tirumāṇikkuḻi and Tiruttiṉai before reaching Tiruvatikai where he sang the patikam beginning 'veṟiviravu kūviḷa' (VI:3:1). Here the Pallava king, who was repentant for all the harm done to Nāvukkaracar met him and embraced Śaivism.

From Tiruvatikai, Nāvukkaracar went on to Tiruveṇṇeynallūr, Tirumuṇṭiccuram and to Tiruvāmāttūr. At the last mentioned sthala, he sang

the patikam beginning 'mā māttu ākiya (V.44:1). Then he went to Tirukkōḷūr and Tiruppeṇṇāṭakam. At the temple of Tūṅkāṉai māṭam in Peṇṇāṭakam, he prayed to the Lord Śiva to purify his body which had associated with the Jains. He prayed for the imprint of the trident of Śiva on his body and sang the paṭikam beginning 'poṉṉār tiruvaṭikku' (IV:109:1). A Śivagaṇa appeared immediately and imprinted the mark of the trident on his body.

From here, he went to Tiruvaṟattuṟai, and sang the patikam beginning 'kaṭavuḷai kaṭaluḷ' (V:3:1). Then, he went to Tirumutukuṉṟam and sang the patikam beginning 'karumaṇiyai kaṉakattiṉ (VI:68:1). He went on to Cidambaram where he sang the patikams beginning 'karunaṭṭa kaṇṭaṉai' (IV:81:1). 'pattaṉāy pāṭa māṭṭēṉ (IV:23:1) and 'aṉṉampālikkum' (V:1:1). Then he went to Tiruvēṭkaḷam and sang the patikam beginning 'naṉṟunāḷtōrum' (V:42:1). He next went to Kaḻippālai where he sang the patikam beginning 'vaṇṇamum vaṭivum' (V:40:1) and returned to Cidambaram. Here he heard about the young Campantar and went to Tirunāraiyūr on his way to Cīrkāḻi, to meet him. Campantar learnt of the arrival of Nāvukkaracar and met him at the frontiers of Cīrkāḻi. On seeing Tirunāvukkaracar he addressed him as 'Apparē' with affection and since then, Nāvukkaracar came to be known as Appar. (Hereafter Nāvukkaracar shall be referred to as Appar.) Then the two went to the temple at Cīrkāḻi where Appar sang the patikam beginning 'pārkoṇṭu muṭi' (IV.82:1).

Appar spent a few days with Campantar at Cīrkāḻi. Then, he set out on a pilgrimage again. He went to Tirukkaruppariyalūr and Tiruppuṉkūr. Then he went to Tirunīṭūr where he composed the patikam beginning 'piṟavātē tōṉṟiya' (VI:11:1). Next he went to Kuṟukkai Vīraṭṭam and sang the patikam beginning 'ātiyiṟ piramaṉār (IV:49:1). Then he went to Tiruniṉṟiyūr and sang the patikam beginning 'koṭuṅkaṇ' (V:23:1). From here, he went to Tirunaṉippaḷḷi and sang the patikam beginning 'muṉtuṇai āyiṉāṉai (IV:70:1).

The next sthala visited by Appar was Tiruccempoṉpaḷḷi, where he composed the patikam beginning 'ūṉiṉuḷ uyirai' (IV:29:1). Then, he went to Mayilāṭutuṟai and sang the patikam beginning 'koḷḷum kātaṉmai' (V:39:1). From Mayilātuturai he went on to Tirutturutti and sang the patikam beginning 'poruttiya kurampai' (IV:42:1). Then he worshipped at the sthalas of Tiruvēḷvikkuṭi, Tiruetirkoḷpāṭi, Kañcaṉūr and Kurakkukkā. Then he travelled to Kōṭikā where he sang the patikam beginning 'neṟrimēl kaṇṇiṉāṉē (IV:51:1). The next temple on his journey was Tiruvāvaṭuturai, where he stayed for several days and sang the patikams beginning 'māiru ñālam' (IV:56:1)

'mañcaṉē maṇiyum' (IV:57:1) 'niṟaikkavāliyaḷ' (V:29:1) 'nampaṉai nālvētam (VI:46:1) 'tiruvē eṉ' (VI:47:1). Then he went to Tiruviṭaimarutūr where he composed the patikam beginning 'kāṭu uṭaic cuṭalai (IV:35:1).

The next sthala visited by Appar was Tirunākēccuram where he composed the Patikam 'tāyavaṉai vāṉōrkka' (VI:66:1) and then he went on to Tiruppaḻaiyāṟai. At the next sthala, Tiruccattimuṟṟam, he sang the patikam beginning 'kōvāy mutuki' (IV:96:1). He then went on to Nallūr and sang the patikam beginning 'niṉaintu urukum' (VI:14:1). At this temple, Lord Śiva placed His feet on Appar's head and blessed him. Then Appar went to Tirukkarukāvūr where he sang the patikam beginning 'kurukām vairamām (VI:15:1). From there he went on to Tiruāvūr and then to Tiruppālaitturai. At Tiruppālaitturai he sang the patikam beginning 'nīlamāmaṇikaṇṭattar' (V:51:1) and then returned to Tirunallūr. From Tirunallūr, he went to Tiruppaḻaṉam and then to Tiṅkaḷūr. When he reached Tiṅkaḷūr, he saw a lot of charitable work being done in his name. On enquiry, he was told that Appūtiyaṭikaḷ who lived in the place was devoted to Appar and named all benevolent deeds after Appar. Appar went to the house of Appūtiaṭikaḷ and, without revealing his own identity, asked him why all the charitable deeds were being carried out in the name of a stranger. Appūtiyaṭikaḷ replied that Tirunavukkaracar was not a stranger but was greatly revered by him. Then Appar revealed his own identity to Appūtiyaṭikaḷ who was overwhelmed and requested Appar to be his guest. Appar accepted his hospitality. Appūtiaṭikaḷ asked his wife to prepare food for Appar and sent his son Tirunavukkaracu to bring a banana leaf from the garden to serve food on it. While the boy was cutting the leaf, a snake bit him. The boy brought the leaf home, gave it to his parents and fell down dead. Appūtiyaṭikaḷ did not want his son's death to prevent his hospitality to Appar. So he invited Appar to have his food. Appar sat down to eat and asked all the members the family of Appūtiyaṭikaḷ to receive the sacred ash from him before food. When they came out, Appar noticed the absence of the son of Appūtiyaṭikaḷ and enquired about him. Appūtiyaṭikaḷ then told him of the death of his son. Appar immediately had the body of the boy brought before him and sang the patikam beginning 'oṉṟukolāmavar' (IV:18:1). The boy came back to life and the overjoyed parents, with Appar, finished the meal. Then Appar returned to Tiruppaḻaṉam and sang the patikam beginning 'colmālai payilkiṉṟa' (IV:12:1). From here, Appar went to Paḻaiyāṟai and composed the patikam beginning 'talaielām paṟikkum' (V:58:1). Then he went to Koṭṭaiyūr and from there to Tiruvalañcuḻi where he sang the patikam beginning 'ōtamār

kaṭalin' (V.66:1). At the next sthala the Kuṭamūkku, he sang the patikam beginning 'pūvaṇattavaṉ (V:22:1) and at Tiruccēṟai, he composed the patikam beginning 'peruntiru imavāṉ' (IV:73:1). Then on his way to Vāñciyam, where he rendered the patikam beginning 'paṭaiyum pūtamum' (V:67:1), he worshipped at the sthala of Nāṟaiyūr. He went on to Tiruviḷamar and then to Tiruvārūr where the devotees of Tiruvārūr greeted and received him. There he sang the patikam beginning 'kāṇṭalē karuttāy' (IV:20:1). Then at Ārūraṟaneṟi temple, he rendered the patikam beginning 'porum kai matakari' (VI:33:1).

When he was in Ārūr he went to Valivalam where he sang the patikam 'nallān kāṇ' (VI:48:1) and then to Tirukkīḻvēḷūr where he rendered the patikam beginning 'āḷāṉa aṭiyavarkaṭku (VI:67:1). Then he went to Tirukkaṉṟāppūr and rendered the patikam beginning 'mātiṉai ōr kūṟu' (VI:61:1). Then, he went on to Paḷḷiyin mukkūṭal and sang the patikam beginning 'ārāta iṉṉamutai; (VI:69). At the next sthala, Tiruppayaṟṟūr, he sang the patikam beginning 'urittiṭṭār āṉaiyiṉ tōl' (IV:32:1) and then reached Tiruppukalūr where Campantar too had arrived in the course of his pilgrimage. The two devotees of Śiva met there and from here Campantar went on to Ārūr while Appar went to Tiruccenkāṭṭankuṭi and rendered the patikam beginning 'peruntakaiyai peṟarkariya' (VI.84:1). Then, he went to Tirunaḷḷāṟu, Tiruccāttamaṅkai and Tirumarukal. At Marukal he sang the patikam beginning 'perukalām tavam' (V:88:1) and returned to Pukalūr, where he met Campantar who too had returned from Ārūr. Then Campantar and Appar went together to Tiruvampar and then to Tirukkaṭavūrvīraṭṭam, where Appar rendered the patikam beginning 'poḷḷatta kāyam (IV:31:1). Then they went to Kaṭavūrmayāṉam where Appar rendered the patikam beginning 'kuḻai koḷ kātiṉar' (V:38:1). Then they reached Ākkūr. Appar sang the patikam beginning 'muṭittāmarai' (VI:21:1). The two then went on to Tiruvīḻimiḻalai, where Appar sang the patikam beginning 'pōr āṉai ir urivai' (VI:50:1). They stayed on at Vīḻimiḻalai for some time. During their stay here, there was a famine and both Appar and Campantar received gold coins by the grace of Śiva, which they used to feed people gripped by hunger. When the famine ended, the two saints went on to Tiruvāñciyam and then to Pēreyil. At Pēreyil Appar rendered the patikam beginning 'maṟaiyum otuvār' (V:16:1). Then they went on to Koṇficcuram, where Appar worshipped the Lord with the patikam beginning 'varaikilēṉ pulaṉkaḷ (IV:67:1). Then Campantar and Appar went to Tirumaṟaikkāṭu.

At Tirumaraikkāṭu, the doors of the main entrance to the temple had remained shut because the Vedas had worshipped at the temple but, in later times no one chanted the Vedas there. The people in Maraikkātu made a small door and they went through it to worship the Lord. Campantar requested Appar to sing a patikam so that the door would open. Appar complied and sang the patikam beginning 'paṇṇiṉēr moḻiyāḷumai' (V:10). When he sang the eleventh verse, containing 'irakkamilīr' (V:10:11:2), the door opened. They worshipped at the temple and came out. Then, Appar requested Campantar to sing a verse to close the doors and Campantar sang 'āṭal kaṇṭatu.' At the end of the very first song, the doors closed. Appar was hurt by the fact that, while he had to sing ten verses to open the door, Campantar could close it with a single verse. With this thought wrankling in his mind, he went to sleep. Śiva appeared in his dream and directed him to go to Tiruvāymūr. Appar started off in the middle of the night and Śiva led him on appearing tantalisingly close to him but moving farther whenever he tried to go near him. Meanwhile Campantar found Appar missing and learning from his followers that he had gone to Tiruvāymūr, he too followed Appar. At Tiruvāymūr the Lord revealed his Dancing form to both Campantar and Appar when Appar sang the verse 'tiṟakkap pāṭiya' (V:50:8). Campantar then described the dancing form in a patikam 'taḷiriḷavaḷareṉa' to Appar, who, in turn sang the patikam beginning 'pāṭa aṭiyār' (VI:77:1). This patikam is called Tiruttāṇṭaka Tiruppatikam. The two then returned to Tirumaṟaikkāṭu.

From here, Campantar went on to Madurai while Appar went on to Nākaikārōṇam, where he sang the patikam beginning 'maṉaivi tāy tantai' (IV:71:1). Then he sang the patikam beginning 'mā iru ñalamellām, (IV:56:1) on the Lord of Tiruvāvaṭuṟai. Then he went to Paḻaiyāṟai. Here, while he was passing by a place called 'vaṭataḷi' built by Jains his palms joined in voluntarily in obeisance. On enquiry, he found that it was a Śiva temple which had been taken over by the Jains who built a Vimāna to hide the original Vimāna. Appar then sat down there vowing not to eat anything until Śiva revealed Himself, bringing down the Vimāna built by the Jains. Śiva appeared in the dream of the king of the region and ordered him to demolish the Vimāna. The king carried this out and paid his respects to Appar. He also gave a lot of grants to the temple where, now the idol of Śiva had been restored. Appar sang the patikam called Tirukkuṟuntokai beginning 'talaiyelām' (V:58:1) at Paḻaiyāṟai and went to Kaṭuvāykaraipputtūr, where he rendered the patikam beginning 'oruttaṉai mūvulakoṭu' (V:62:1).

From here he went to Vaṉṉiyūr where he rendered the patikam beginning 'kāṭu koṇṭu' (V:26:1). Then he went to Karuvilik koṭṭiṭai, where he rendered the patikam beginning 'maṭṭu iṭṭa kuḻalār' (V:69) and then to Kaṭampantuṟai where he composed the patikam beginning 'muṟṟilā mulaiyāḷ' (V:18:1). At the next sthala, Nīlakkuṭi he composed the patikam beginning 'vaitta mātum maṉaiviyum' (V:72:1). Then he went to Tiruāṉaikkā and from there to Eṟumpiyūr where he composed the patikam beginning 'virumpi ūṟu viṭēl' (V:74:1). Then he worshipped at Tiruccirāpalli with the patikam beginning 'maṭṭu vārkuḻalāḷoṭu' (V:85:1). He then set out to Tiruppaiññīli worshipping at Tirukkaṟkuṭi and Tirupparāytturai on his way. While he was walking towards Tiruppaiññīli, he was afflicted by extreme hunger and thirst. Śiva in order to give him relief created a garden and a pond and in the disguise of a Brāhmaṇa offered him food. Appar accepted the food and quenched his thirst with the water of the pond. The Brāhmaṇa volunteered to accompany Appar to Tiruppaiññīli and the two set off when Appar was rested. When they reached the outskirts of Tiruppaiññīli, the Brāhmaṇa disappeared and Appar realised that it was the Lord Śiva himself who accompanied him. From here he went to Tiruvaṇṇāmalai worshipping at several sthalas on his way. At Tiruvaṇṇāmalai, he sang the patikam beginning 'ōtimāmalarkaḷ' (IV:63:1). Then he worshipped at Tiruvōttūṟai and reached Kāñcipuram. At the temple of Kacciēkampam, he rendered the patikam beginning 'karavu āṭum vaṉṉeñcarkku' (IV.7:1) Then he went to Kaccimayāṉam and rendered the patikam beginning 'aṇṭam kaṭanta' (VI:97:1). At Kaccimēṟṟaḷḷi, he sang the patikam beginning 'maṟai atupāṭi (IV:43:1). From there he reached Tirumāṟpēṟu and composed the verse beginning 'māṇikku uyir peṟa' (IV:108:1). This Tiruviruttam contains only two verses. He then went to Tirukkaḻukkuṉṟam passing through Kañcipuram. At Kaḻukkuṉṟam he rendered the verse 'mūvilai vēl kaiyāṉai' (VI:92:1). This is a Tiruttāṇṭakam with only two verses. From Kaḻukkuṉṟam he went to Tiruvāṉmiyūr where he sang the patikam beginning "viṇṭa māmalar' (V:82:1). Then he worshipped at Mayilāppūr and proceeded to Tiruvoṟṟiyūr where he sang the patikam beginning 'veḷḷattai caṭaiyil' (IV.45:1)

From here he went on to Tiruppācūr and sang the patikam beginning 'muntimūveyil' (V:25:1). He, then, proceeded to Paḻaiyaṉūr Tiruvālaṅkāṭu and sang and patikam beginning "Veḷḷanīrc caṭaiyar' (IV:68:1). Then he worshipped at Tirukkārikkarai and reached Kāḷatti where he rendered the patikam beginning, 'Viṟṟu ūṇ' (VI:8:1). Then he went to Tirupparupatam and dedicated the patikam beginning 'kaṉṟiṉār puraṅkaḷ' (IV: 58:1). From here he

went to Tirukkōkaraṇam and sang the patikam beginning 'çantiraṉum' (VI:49:1). Then he travelled to the Northern part of India and worshipped Lord Vicuvanātar (Viśvanātha) at Vāraṇāsi.

Appar then wished to go to the inaccessible Tirukayilāyam (The Kailāsa mountains the abode of Śiva) and began climbing the Himalayas. The arduous journey made him weak. As he was walking up the hill, Śiva appeared to him in the guise of an ascetic. He dissuaded Appar from his journey to Kailāsa and told him that even the Devas cannot reach this sacred abode of Śiva. But Appar was steadfast in his resolution. The ascetic then, disappeared and a voice (the voice of Śiva) was heard asking Appar to 'rise up' and immediately Appar regained strength. Then Śiva told him that He would reveal Himself to Appar as He dwells in Kailāsa, at Tiruvaiyāṟu. Appar was directed to take a dip in the pond created by Śiva. When Appar did so he found himself transported to Tiruvaiyāṟu and at the temple had a vision of Kailāsa.

From Aiyāṟu, Appar went on to Neytāṉam and sang the patikam beginning 'kālaṉai vīḻac ceṟṟa' (IV:37:1). Then, he went to Maḻapāṭi where he rendered the patikam beginning 'nīṟu ēṟu tirumēṉi' (VI:39:1). Then at Tiruppūnturutti he worshipped the Lord with the patikam, a tāṇṭakam, beginning 'nillāta nīrcaṭai mēl (VI:43:1). He also rendered the Aṭaivuttirutāṇṭakam (VI.71), the Taṉittirutāṇṭakam (VI:95,96) and Tiruvaṅkamālai (IV:9).

Learning of the arrival of Appar, Campantar came to Pūnturutti. When Appar learnt of Campantar's arrival he joined the followers of Campantar unknown to them at the outskirts and bore the palanquin, in which Campantar was travelling, on his shoulders. As they entered the village Campantar enquired about the whereabouts of Appar. Appar replied from below that he was fortunate to bear Campantar on his shoulders. Campantar immediately climbed down from his palanquin and embraced Appar.

Following the advice of Campantar, Appar went to the Pāṇḍya kingdom. At Tirupputtūr he rendered the patikam beginning 'purintu amarar' (VI.76:1) Then he went to Madurai and accompained by the Pāṇḍya king Niṉṟacīr neṭumāraṉ went into the temple of Ālavāy. At this temple he sang the patikam beginning 'vētiyā vētakītā' (IV:62:1).

At the next sthala, Tiruppūvaṇam, Appar was blessed with a divine vision of Śiva and rendered the Tiruttāṇṭakam beginning 'vaṭivēṟu tiricūlam'

(VI:18:1). He then went to Tirurāmēccuram and rendered the patikam beginning 'pācamum kalikka' (IV:61:1). Then he worshipped at the temples of Tirunelvēli and Tirukkāṉappēreyil. Then he went on to Tiruppukalūr. Here he took up the task of weeding out the grass around the temple with the 'ulavāram' (a small spade like tool used for removing grass from the soil). While weeding out the grass, pieces of gold and precious gems appeared along with pebbles. But to Appar they were as worthless as stones and he threw them into the pond. He was further tested by celestial nymphs who descended on earth and danced before him. But the mind of Appar remained steadfastly fixed on Śiva. He sang the Tiruviruttam containing only four verses, beginning 'taṉṉai caraṇeṉṟu' (IV:105) praying to Śiva for Union with him and his prayers were answered. He reached the divine feet of Śiva in the month of Cittirai on the day when the star Catayam reigned, according to the Periyapurāṇam (VV:1271-1699). Cuntarar refers to Tirunāvukkaracar in the following line of his Tiruttoṇṭattokai as

"Tirunāvukkaraiyar taṉ aṭiyārkkum aṭiyēṉ" *Cuntarar VII. 39.41*

TIRUNĀḶAIPPŌVĀR

The original name of Tirunāḷaippōvār was Nantaṉ. He lived in Merkā which is known as Ātamaṅkalam in the Cōḷa kingdom. In those times, certain communities were not allowed inside temples. Nantaṉ belonged to one of these communities. He was a great devotee of Śiva.

He used to supply animal hides and strings for the musical instruments that were used in the temples. One day he visited the temple of Tiruppuṉkūr. Since he could not enter the temple he worshipped the Linga from afar, standing near the entrance. Nandi, the bull, which was seated at the entrance facing the Liṅga moved away so that Nantaṉ could have better view of the deity. Gratified he dug a pond for the temple and left the place.

Days went by and Nantaṉ desired to visit the temple of Cidambaram and witness the dance of Naṭaraja there. He kept postponing his trip since he would not be allowed to enter the temple. Every day he would think of going to the temple the next day and go to bed. One day Śiva appeared in his dream and asked him to jump into the sacrificial fire created by the brahmins of Cidambaram (Tillaivāḻantaṇar). He also instructed the brahmins in their dream, to build a fire and request Nantaṉ to leap into it.

The brahmins of Cidambaram built the fire and explained their dream to Nantaṉ. Nantaṉ accepted their request, prayed to Śiva and then entered

the fire. The fire did not burn him. He came out unharmed as a sage with jaṭā and ashes smeared on his body. Every body realised the devotion of Nantaṉ to Śiva and Nantaṉ entered the temple along with the brahmins. Śiva gave him Mokṣa at the temple and he is said to have disappeared into the Liṅga.

As he kept telling himself everyday that he would go 'tomorrow' to the temple, he was known as Tirunāḷaippōvār meaning 'the one who would go tomorrow'.

Cuntarar refers to Nantaṉ as Tirunāḷaippōvār in the following lines :

cemmaiyē tirunāḷaippōvārkkum aṭiyēṉ *Cuntarar: VII:39:3:2*

(I am also the slave of Tirunāḷaippōvār...............)

The chapter on Tirunāḷaippōvār in Periya P. (vv:1046-1082) also describes this episode in detail.

TIRUNĪLAKAṆṬAR

Tirunīlakaṇṭaṉār was born in a family of potters. He was an ardent devotee of Śiva. He always chanted 'Nīlakaṇṭam' (Skt.Nīlakaṇṭha), an epithet of Śiva. Hence he was known as Nīlakaṇṭa nāyaṉār. He was married to a beautiful lady.

One day, he had been to a prostitute and his wife who came to know this was angry at this act of infidelity. After this incident Nīlakaṇṭar once tried to embrace his wife. She at once swore, by the name of Nīlakaṇṭar (Śiva), that he should not touch her. They lived in that state of life for years together and grew old.

In order to show their greatness to the world, Śiva went to their house in the disguise of a devotee of Śiva. He gave a begging bowl to Nīlakaṇṭaṉār and asked him to keep it safe till he demanded it. He also explained its value to him. Nīlakaṇṭar agreed to this. After sometime, he came back from his trip and asked for the begging bowl he had left in the custody of Nīlakaṇṭar. But the bowl had disappeared from its place. Nīlakaṇṭar assured the devotee that he would replace it with a new one, but the devotee insisted that he wanted his bowl. He also accused Nīlakaṇṭar of stealing the bowl. Śiva, in the disguise of the devotee, asked him to hold the hands of his son and have a dip in the tank saying that he did not steal it, in order to prove himself innocent. Nīlakaṇṭar replied that he did not have a son. The devotee then

asked him to hold the hands of his wife and take a dip in the tank. Nīlakaṇṭar refused to do it because of his vow, but the devotee forced them to hold their hands. They decided to hold two ends of a stick and have a dip in the tank.

Again on the interference of the devotee, they finally held their hands and had a dip in the tank. Immediately they became young and the signs of their old age disappeared. Śiva revealed himself to them and blessed them to stay young forever since they had absolute control over their senses.

Though Cuntarar does not describe this episode, he mentions Nīlakaṇṭar in the following line :

tirunīlakaṇṭattuk kuyavanārkku aṭiyēṉ *Cuntarar: VII:39:1:1*

(I am the slave of the potter Tirunīlakaṇṭar.)

The chapter on Tirunīlakaṇṭa nāyaṉār in Periya P. narrates this episode (Periya P. vv. 360-403).

TIRUNĪLAKAṆṬA YĀḺPPĀṆAR

Nīlakaṇṭayāḻppāṇar lived in Erukkattampuliyūr. This place is now known as Rajendra paṭṭaṇam. He used to visit many Śiva temples and play the yāḻ (an instrument) in the temple. Once, he visited the temple of Madurai and played the yāḻ at the temple. His wife, Mataṅkacūḻāmaṇi was also a good yāḻ player. They played the yāḻ in front of the temple as they were not allowed to enter the temple. The Lord of Ālavāy temple ordered his devotees (in their dream) that Nīlakaṇṭar should he brought before of him. They obeyed the order and brought Nīlakaṇṭar before the Lord. There he played on his yāḻ the praise of Śiva. Pleased with the music of Nīlakaṇṭar, Śiva ordered his devotees to place a beautiful plank under his feet as the cold weather could affect the yāḻ he was playing on. The devotees placed a golden plank on which Nīlakaṇṭar stood and played. Then he met Campantar at Cirkāḻi and became his companion. Nīlakaṇṭar played the patikams of Campantar on his yāḻ. He attained liberation at Nallūpperumaṇam along with Campantar.

Cuntarar mentions Nīlakaṇṭar in the following lines :

tirunīlakaṇṭattup pāṇaṇārkku aṭiyēṉ *Cuntarar: VII:39:11:4*

(I am the slave of Tirunīlakaṇṭappāṇar.)

The chapter on Tirunīlakaṇṭa yāḻppāṇar in the Periya P. gives an account of his life. (Periya P. vv: 4220-4231)

TIRUNĪLANAKKAR

Nīlanakkar lived in Ceṅkāṭṭaṅkuṭi close to Cāttamaṅkai. He was an ardent devotee of not only Śiva but also the devotees of Śiva. He found fulfillment in the service of offering food and shelter to the devotees of Śiva. Once Campantar, with Nīlakaṇṭa Perumpāṇar and his wife, went on a pilgrimage to Cāttamaṅkai. Nīlanakkar accorded them a warm welcome and provided Pāṇar accommodation in his house. Though Pāṇar belonged to a low-caste he was treated well by Nīlanakkar. Campantar was impressed by his hospitality. He refers to the service of Nīlanakkar in a verse in the following lines:

.... cāttamaṅkai
aṭikaḷ nakkaṉ paravai ayavanti amarntavaṉē

Campantar: III:58:2:3-4

(The one, whose abode is Ayavanti is worshipped by the devotee Nakkaṉ of Cāttamaṅkai)

There is also another popular episode connected with Nīlanakkar and his wife. Once when the couple were at the temple at Cāttamaṅkai they found a spider on the Linga. Immediately Nīlanakkar's wife blew away the spider. But Nīlanakkar was furious with her for having desecrated the Liṅga. He abandoned her at the temple and returned home. That night Śiva appeared to him in a dream. His body was covered with boils, an effect of the spider's poison, but for the spot at which Nīlanakkar's wife had blown. Nīlanakkar realised that his wife's devotion to Śiva bordered on maternal love and apologised to her. The couple were reunited.

Nakkar and his wife attended the wedding celebrations of Campantar and were united with Śiva immediately after the wedding (See Campantar).

Cuntarar refers to Nīlanakkanāyaṉār in the following lines of his Tiruttoṇṭattokai:

oḷi puṉal cūḻcāttamaṅkai nīlanakkarkku aṭiyēṉ

Cuntarar: VII: 39:4:3.

The reference to this Nāyaṉār is found in the Periya P., in the chapter Tirunīlanakka nāyaṉār (vv1833-1870).

TIRUMŪLAR

Tirumūlar was a siddha who had the Aṣṭa siddhis in his control. He wanted to stay with the sage Agastya for sometime. Hence he came to South India. On the way he saw a group of cows shedding tears. The cowherd, whose name was Mūlaṉ had died while they were grazing. Through his siddhi Tirumūlar transferred his soul to the dead body of the cowherd. The cowherd got up and reached his house with the cows but he did not enter the house. The wife of Mūlaṉ was surprised at this and wanted to take him inside. He asked her not to touch him and went to reside at a nearby maṭha. His wife informed the elders in the village of this incident. He told them that he had became an ardent devotee of Śiva and that he would not involve himself in family life in future.

Mūlaṉ searched for the body that he had left behind but could not find it. He assumed that it was one of the sports of Śiva. He reached the temple of Tiruavāvaṭuturai and performed tapa under a banyan tree. There he also wrote the magnificent work 'Tirumantiram'.

Cuntarar mentions him in the following lines

.... tirumūlaṉ aṭiyārkkum aṭiyēṉ *Cuntarar: VII:39:5:3*

This episode is also described in the Periya P. in the chapter on Tirumūla nāyaṉār (Periya P vv. 3569 -3596)

NAMINANTIYAṬIKAḶ

Naminantiyaṭikal, a Brāhmaṇa, lived in Ēmāppērūr. This village is between Tiruvārūr and Tirutturaippūṇṭi and is now known as Tirumappaṟṟu or Neyppēṟu. Once Naminantiyaṭikaḷ went to the temple at Tiruvārūr and on his way back worshipped at the temple in Araneṟi. He wanted to light lamps at the temple but did not have any oil with him. He went to a house near by and asked for some oil. The people in the house happened to be Jains. They ridiculed him saying that Śiva bears the fire in his arms and so does not need lamps. They further told him to use water for the lamps. Naminanti was hurt by these words and returned to the temple with a grieving heart. While he was lost in prayer at the temple, the Lord's voice was heard asking him to fetch water from the temple tank and light the lamps. When he did so, the lamps glowed brightly. He filled the lamps with enough water to keep them burning through the night and returned home. This became his daily routine

and every evening he went to Araneri, lighted lamps with water and returned home. The Cōla king learnt of Naminanti's devotion and endowed the temple with a lot of funds with Naminanti in charge of them.

Once Naminanti went to a place called Maṇali at the outskirts of Tiruvārūr, for the Paṅkuni uttiram festival when the deity from Tiruvārūr is brought to this place. Naminanti worshipped the Lord and returned home. He wanted to have a bath before entering the house because he had come into contact with people of all castes at the festival and this would have polluted him. He asked his wife to bring water for his bath at the backyard but fell asleep when she went into the house to do so. In his dream Śiva appeared and told him that all those who are born in Tiruvārūr were Śivagaṇas and therefore the question of pollution does not arise. Naminanti awoke, realised his mistake and begged pardon from Śiva.

The Tiruttoṇṭattokai refers to Naminanti thus :

arunampi naminanti aṭiyārkkum aṭiyēṉ. *Cuntarar VII:39:4:4*

Appar also refers to the episode of Naminanti lighting the lamps with water thus :

"nampi nanti nīrāl viḷakkiṭṭamai nīṇṭu aṟiyumaṉṟē

The Tiruttoṇṭar Tiruvantāti describes Naminanti thus :

Vētamaṟikkarattārūr araṟku viḷakku neyyait
tītu ceṟi amaṇkaiyar aṭṭaviṭat teṇpuṉalāl
ēta muṟuka arukareṉṟaṉṟu viḷakkerittāṉ
nātaṉ eḻil ēmappēṟūr atipaṉ naminantiyē

Periya P. (vv. 1871-1903).

NARACIṄKA MUṈAIYARAIYAR

Naraciṅka muṉaiyaraiyar was a king who ruled at Tirumuṉaippāṭi. Naraciṅkar is his original name. Every year, on the day of Tiruvātirai, he used to serve food to Śaiva devotees and gift them one hundred gold coins He is the one who brought up Cuntarar.

On one particular Ātirai day a person who was known for his liasons with prostitutes came to partake the food with the sacred ash smeared on his body and the other devotees, branding him as a sinner, kept away from him.

On seeing the sacred ash on his body the king accorded him a warm welcome, served him good food and also gave him two hundred gold coins (Periya P. vv. 3988 - 3996). Such was the implicit trust the king placed in the devotees of Śiva.

Cuntarar refers to him in the following line :

....

meyaṭiyāṉ naraciṅ kamuṉaiyaraiyarkku aṭiyēṉ

Cuntarar: VII: 39:7:2

(I am the slave of Naraciṅkamuṉaiyaraiyar, the true devotee.)

NIṈṞACĪR NEṬUMĀṞAṈ

Neṭumāṟaṉ was a Pāṇḍya King contemporaneous with Appar and Campantar. He was also known as Māṟavarmaṉ arikēcari and Kūṉpāṇṭiyaṉ (because he was hunch-backed). He had converted to Jainism but was brought back to Śaivism by Campantar who cured the disease that afflicted him. Neṭumāṟaṉ, then, became an ardent devotee of Śiva and rendered a lot of services to Siva temples and devotees of Śiva.

The Tiruttoṇṭattokai of Cuntarar refers to Neṭumāṟaṉ thus :

Niṉṟa cīr neṭumāṟaṉ aṭiyārkkum aṭiyēṉ *Cuntarar: VII:39:8:2*

In the Tiruttoṇṭar Tiruvantati, he is described thus :

kārttaṉ mukiṟkaik kūrkāḻiyar perumāṟketirāy
ārtta amaṇar aḻintatu kaṇṭu maṟṟāṅkavaraik
kūrtta kaḻuviṉ nutivaitta pañcavaṉ eṉṟuraikkum
vārttaiyatu paṇṭu nelvēliyil veṉṟa māṟaṉukkē.

Periya P. (vv. 4074-4083)

NĒCAṈ

Nēcaṉ was an ardent devotee of Śiva. He used to chant the Pañcākṣara everyday and offer worship to Śiva. His occupation was to weave loin clothes and other dress materials for the devotees of Śiva at the north Indian city of Kāmpili. The life of Nēcaṉ is described in Periya P. (vv. 4197-4201) in the chapter on Nēcanāyaṉār. By virtue of his unflinching devotion to Śiva and His devotees, he became a Nāyaṉār.

Cuntarar refers to Nēcan̲ in his Tiruttoṇṭattokai in the following line :

.... nēcan̲ukkum aṭiyēn̲ *Cuntarar: VII:39:11:1.*

PUKAḺCCŌḺAN̲

Pukaḻccōḻan̲ was an ardent devotee of Śiva and was the king of Cōḻa country. Several kings paid taxes to him with the exception of one king known as Atikan̲. The king ordered his men to kill Atikan̲. In the war Atikan ran into the forest. Several men of his army were killed. The soldiers of king Pukaḻccoḻan brought the heads and the booty to Pukaḻccoḻan. Among the heads, the king found a head with a jata.

When Pukaḻccōḻan̲ saw that the crown was a jaṭa, he realised that Atikan̲ was a devotee of Śiva. He felt guilty of having killed a devotee of Śiva. He ordered his ministers to crown his son as the king and built a fire. He went round it three times and leapt into the fire along with the head of the devotee of Śiva, thus atoning for the sin he had committed.

Cuntarar mentions Pukaḻccōḻan̲ in his Tiruttāṇṭakam in the following line :

poḻil karuvūrt tuñciya pukaḻccōḻarku
.... aṭiyēn̲ *Cuntarar: VII:39:7:1*

(I am the slave of Pukaḻccōḻan̲ who lived in Karuvūr.)

The Periya P. also speaks of Pukaḻccoḻan (vv: 3947 - 3987) Pukaḻcōḻan̲ is also associated with Er̲ipattanāyan̲ār (See Er̲ipattanāyan̲ār for details).

PUKAḺTTUṆAI

Pukaḻttuṇai nāyan̲ār was born in Ceruvilipputtūr. His duty was to clean the temple and perform pūja at the temple everyday. At that time, Ceruvilipputtūr was affected by famine. Though Pukaḻttuṇai nāyan̲ār also suffered from pangs of hunger, he continued his duties at the temple.

One day, while performing the abhiṣeka he dropped the pot with water on the head of the Lord and fell on the ground out of exhaustion. He fell asleep on the floor. Śiva appeared in his dream and said that here after he could leave a gold coin everyday in the temple, so that Pukaḻttuṇai could use it for feeding people. From that day onwards, Pukaḻttuṇai received a gold coin every day and he survived the famine and fed the people of the village (Periya P. vv: 4132-4138).

Cuntarar mentions Pukaḻttuṇai in his Tiruttoṇṭattokai in the following lines :

> puṭai cūḻnta puli ataḷ mēl aravamē āṭa āṭi
> poṉ aṭikkē maṉam vaitta pukaḻttuṇaikkum aṭiyēṉ.

Cuntarar: VII:39:9:6

(I am the slave of Pukaḻttuṇai who set his mind on the golden feet of the Dancer wearing the tiger skin on which the snake also dances).

PŪCALĀR

Pūcal nāyaṉār lived in Tiru niṉṟavūr. He was a great devotee of Śiva and wanted to build a temple for Him. But he did not have money to build the temple. Therefore, he built a temple in his mind. The temple developed day by day. He chose a particular day to perform the consecreation of the (imaginary) Liṅga.

At the same time a Pallava king called Kāṭavarkōṉ, built a temple in Kāñcīpuram. He selected the very day chosen by Pūcal for the consecration of the temple. That night Śiva appeared in the dream of the king and said that since he had to be present for the consecration of Pūcalār he could not be present for the consecration of the king's temple. Śiva asked the king to consecrate his temple on the following day. The curious king wanted to meet Pūcalār and see his temple.

He went to Tiruniṉṟavūr, met Pūcalār and asked him about the temple. Pūcalār replied that though he wanted to build a temple, due to non-availability of funds, he could not do so and that instead he built a temple for Śiva in his mind. The king was surprised and moved by his devotion. After a few more years of life in this world, Śiva granted him Mokṣa.

Cuntarar mentions Pūcalār in the following line :

> "maṉṉiya ūr maṟai nāvaṉ niṉṟavūr pūcal
> .... .aṭiyēṉ. *Cuntarar: VII:39:11:1*

(I am the slave of Pūcal of Niṉṟavūr)

In the chapter on Pūcalār Nāyaṉār Periya. P also narrates this episode (Periya P. vv: 4176-4196).

PERUMIḺALAIK KUṞUMPAR

Perumiḻalaik kuṟumpar was a king born in Miḻalai. He was an ardent devotee of Śiva and had high regard for Cuntarar. He served the devotees of Śiva and also practised yoga by chanting the Pañcākṣara. When Cuntarar was asked to return to Kailāsa by Śiva, Perumiḻalaik kuṟumpar who had received all siddhis through yoga realised that Cuntarar was leaving for Kailāsa. Since he could not bear to be seperated from Cuntarar, he also reached Kailāsa through his yoga even before Cuntarar (Periya P. vv:1711-1721).

Cuntarar mentions Perumiḻalaikkuṟumpar in the following line:

Perumiḻalaikkuṟumparkkum .... aṭiyēṉ *Cuntarar: VII:39:4:4*

MAṄKAIYARKARACI

Maṅkaiyarkaraci was the daughter of a Cōḻa king. She married Kūṉpāṇṭiyaṉ, the king of Madurai who was a follower of Jain religion. Maṅkaiyarkaraci believed in Śaivism and was an ardent devotee of Śiva. With the help of their minister Kulaccirai who was also a devotee of Śiva, she invited Campantar to the Pāṇḍya kingdom to revive Śaivism. During this time the king was affected by an ailment. Campantar not only cured him of his disease but also straightened his hunch back. The king became a devotee of Śiva after this incident. (see Tiruñāṉa Campantar) Śaivism was revived in the kingdom. The Periya P. narrates the story of Maṅkaiyarkaraci (Periya. P. vv: 4194-4196).

Cuntarar refers to her as

Varivaḷaiyal maṉkaikkum.......... aṭiyēṉ *Cuntarar: VII:39:11:2*

MĀṈAKKAÑCARAṈ

Māṉakkañcaṟaṉ who belonged to a family of warriors lived in Kañcaṉūr which is now known as Āṉatāṇṭavapuram. He was an ardent devotee of Śiva. He also treated other devotees with affection and served them with care.

Māṉakkañcaṟaṉ did not have any children for a long time. Everyday he prayed to Śiva for the birth of a child. His prayers were answered and a girl was born to him. As years went by she grew up and reached marriageable

age. His friends advised him to give her in marriage to Ēyarkōṉ kalikkāmar who lived in a nearby village. The wedding was fixed and preparations were on. At that time, Śiva visited Manakkañcāṟan in the disguise of a sage. Māṉakkañcaṟaṉ welcomed him and took care of him. He also told the sage that he was preparing for his daughter's wedding. The sage wanted to see his daughter. Māṉakkañcaṟaṉ called his daughter and when the sage saw her he was attracted by her beautiful long hair. He then requested Māṉakkañcaṟaṉ to cut her hair and give it to him, so that he could use it as his sacred thread (yajñopavīta).

Māṉakkañcaṟaṉ immediately acceded to his request and handed over her hair to the sage. Moved by his generosity, Śiva revealed himself with Parvatī and blessed Māṉakkañcaṟaṉ and his daughter. Ēyarkōṉ kalikkāmar was on the way to Kañcaṉūr for the wedding. When he heard of this incident, he was touched by this sport of Śiva. Still, Ēyarkōṉ kalikkāmar was reluctant to marry a girl who did not have hair on the head. Knowing his reluctance Lord Śiva promised that the girl would regain her hair. Ēyarkōṉ kalikkāmar then, married the daughter of Māṉakkañcaṟaṉ.

Cuntarar mentions the greatness of Māṉakkañcaṟaṉ in the following line:

'Malai malinta tōl vaḷḷal māṉakkañcaṟaṉ
.... aṭiyārkkum aṭiyēṉ *Cuntarar: VII:39:2:5*

(I am the slave of the slave of the generous Māṉakkañcaṟaṉ).

This episode is narrated in detail in the chapter on Māṉakkañcaṟanāyaṉār in Periya P (vv: 871-901).

MURUKA NĀYAṈĀR

Murukaṉ was born at Tirupukalūr. His main service to Śiva was to collect several kinds of flowers, string them into beautiful garlands and adorn the idol of Śiva with those garlands. He lived in the temple of Vartamāṉīccuvaram in Tirupukalūr. When Campantar visited this temple, he became a friend of Campantar. He attained liberation due to his devotion to Śiva in the marriage - ceremony of Campantar. Campantar mentions the service of Murukaṉ in one his verses in the following lines:

mūcu vaṇṭu aṟai koṉṟai murukaṉ muppotuñcey muṭimēl
vācamāmalar uṭaiyār varttamāṉīccurattārē

Cuntarar: II:92:5:3-4

(The Lord of Vartta māṉiccuvaram who is adorned with the Koṉrai garland surrounded by bees made by Murukaṉ).

A reference to this Nāyaṉār is also found in the Periya P. (vv: 1022-1035).

Cuntarar mentions Murukanāyaṉār in the following line in his Tiruttoṇṭattokai.

Murukaṉukkum .... aṭiyēṉ *Cuntarar: VII:39:3:1.*

MUṈAIYAṬUVĀR

Muṉaiyaṭuvār was an expert warrior (muṉai - battle field; aṭuvār - the one who fights) whose help was sought by people. He used to fight on their behalf and would receive gold as payment. With the gold he offered food to devotees of Śiva and thus was exalted to the position of a Nāyaṉār.

Cuntarar mentions him in the following line of his Tirutoṇṭattokai:

aṟaik koṇṭa vēl nampi muṇaiyaṭuvārkkum aṭiyēṉ
Cuntarar: VII:39:8:4.

(I am the slave of Muṉaiyaṭuvār, the one who has the spear)

The life of Muṉaiyaṭuvār is also narrated in the Periya P. in the chapter on Muṉaiyaṭuvār nāyaṉār (vv:4094-4100).

MŪRKKAṈ

Mūrkkaṉ was born in Tiruvēṟkāṭu. He used to feed devotees of Śiva and only then have his food. When a large number of devotees began to come, Mūrkkaṉ could not offer food to all of them. Being an expert gambler, he decided to gamble for money and use that money to feed the devotees. As gambling was not practised at Tiruvērkāṭu, he kept moving from one place to another in pursuit of gambling, in order to feed the devotees. He came to be known as Mūrkkaṉ meaning the 'angry one' since he fought with those who argued with him during the game.

He was blessed by Śiva for his service of feeding devotees (Periya P. vv:3623-3634).

Cuntarar mentions him in his Tiruttoṇṭattokai in the following line:

....mūrkkarkkum aṭiyēṉ *Cuntarar: VII:39:5:3.*

(I am also the slave of Mūrkkaṉ).

MŪRTI NĀYAṈĀR

Mūrti nāyaṉār was born in the Pāṇḍya kingdom in the merchant community. He was an ardent devotee of Śiva. Everyday, he used to apply sandalwood paste to the deity in the temple at Madurai. The king of Madurai, at that time, was a patron of Jainism and wanted to propagate Jainism. Therefore he harassed the followers of Śaivism. He stopped the supply of sandalwood in his country so that Mūrti would not be able to continue his service. When Mūrti could not get sandalwood to prepare the paste for God, he started rubbing his hands against the grinding stone out of frustration. When his elbows started bleeding, a voice from the sky told him that he would become the king of the country and would be able to continue his service to god without any hinderance.

The king died that very night. His ministers were not able to decide upon his successor. They decided that they would give a garland to the royal elephant and whoever the elephant chose to garland would be accepted as their king.

The elephant carried the garland in its trunk and placed the garland around Mūrti's neck thus choosing him the king. Mūrti became the king and ruled Madurai. Śaivism was revived under his rule. (Periya P. vv: 973-1021)

Cuntarar mentions Mūrti in his Tiruttoṇṭattokai as follows:

mummaiyāl ulaku āṇṭa mūrttikkum aṭiyēṉ

Cuntarar: VII:39:3:1.

(I am the slave of Mūrti who ruled the country)

MEYPPORUḶ NĀYAṈĀR

Meypporuḷ nāyaṉār, a descendent of Malayamāṉ, was the king of Tirukkōvalūr. He was an ardent devotee of Śiva and also a good ruler. A rival king, Muttanātan wanted to kill him and take over the country. He had already suffered defeat several times at the hands of Meypporuḷ. He decided to win Meypporuḷ by using a cunning strategy. He dressed himself like a devotee of Śiva, smeared holy ash all over his body and went to meet the king Meypporuḷ, who was fast asleep in his bed room with his queen. As he appeared to be a devotee of Śiva, he easily gained entry to the bed room. Tattaṉ, the gatekeeper at the entrance of the bed room, prevented him from entering the room. But Muttanātaṉ hastily entered the room and the queen got up immediately. She woke the king up and, on seeing Muttanātaṉ, who

was in the disguise of a devotee of Śiva, the king welcomed him. Muttanātaṉ told the king that he had brought a valuable work which was created by Lord Śiva. He also expressed a wish to impart that knowledge to Meypporuḷ. Meypporuḷ was very happy and asked him to teach him the sacred text. Muttanātaṉ agreed to do so on the condition that the king will be alone with Muttanātaṉ. The queen left the bed room in order to leave the King alone and, Muttanātaṉ killed the king with a dagger which was hidden among the pile of books.

The guard on hearing the screams of the king, rushed to his rescue. The king was bleeding profusely. Yet he asked the guard to escort the enemy to the outskirts of the kingdom, so that people would not attack him. The guard followed his orders and left him at the outer limits of the city. He went back to the king who was holding his breath only to hear that the enemy had reached the outskirts safely. Although an enemy, the king took care of his safety, because he appeared to be a devotee of Śiva. Such was his love for Śiva and His devotees. He became a nāyaṉār because of this devotion.

Cuntarar mentions Meypporuḷ nāyanar in the following line of Tiruttoṇṭattokai.

....

vellumā mika valla meypporuḷukku aṭiyēṉ

Cuntarar: VII:39:1:3

(I am the slave of the great valorous Meypporuḷ)

The chapter on Meypporuḷ nāyaṉār in Periya P. describes the above episode (vv: 467 - 490).

VĀYILĀR

Vāyilār nāyaṉār, who lived at Mylapore imagined his heart to be the temple of Śiva, his knowledge the lamp, the Ānanada the water for abhiṣeka (ritual bathing) and his love the offering of food for Śiva. Thus he worshipped Śiva in his mind and attained liberation.

Cuntarar describes his devotion in his Tiruttoṇṭattokai in the following lines:

tol mayilai vāyilāṉ aṭiyārkkum aṭiyēṉ *Cuntarar: VII:39:8:3*

(I am the slave of the slave of Vāyilāṉ belonging to Mylapore)

The episode is also narrated in the chapter on Vāyilār nāyaṉār in Periya P. (vv: 4084-4093).

VIṞAL MIṆṬAR

Viṟal Miṇṭar was born in Cenkuṉṟūr in the Cēra country as a farmer (Veḷḷāḷa). He was a devotee of Śiva and His devotees. He had the habit of worshipping the devotees of Śiva first and then Śiva. He visited most of the Śaiva sthalas. Once he came to Tiruvārūr and stayed there for sometime. He used go to the temple of Tiyāgarāja and offer worship. Once, Cuntarar came to worship Śiva in this temple. As he was keen to see Lord Śiva he had not paid any attention to the other devotees who were seated in the Dēvāciriya Maṇṭapam. On observing this, Viṟalmiṇṭar said that Cuntarar, the harsh devotee, is not included in the gathering of devotees of Śiva and so also Śiva the one who accepted Cuntarar as his devotee, was censured.

When Cuntarar heard this statement, he realised his fault and appreciated the devotion Viṟalmiṇṭar had for the devotees of Śiva. Cuntarar started singing the patikam Tiruttoṇṭattokai in which Cuntarar expresses his devotion to all the sixty three Nāyaṉmārs, the devotees of Śiva.

In this patikam of Cuntarar, the following line refers to Viralmiṇṭar.

viripoḻil cūḻ kuṉṟaiyār viralmīṇṭārkku aṭiyēṉ

Cuntarar VII:39:1:3.

(I am the slave of Viṟalmiṇṭar, who lives in the beautiful Kuṉṟaiyūr)

The chapter on Viṟalmiṇṭa Nāyaṉār also describes this episode in Periya P. (vv: 491-501).

Ā<u>L</u>VĀRS

ĀṆṬĀḶ

Āṇṭāḷ or Godā, which was her orginal name, is the only woman Ālvār of the twelve Ālvārs. She was found as a child under a Tulsi plant by Periyālvār in his garden in the month of Āṭi. (mid. July - mid. Aug.) under the star Pūram (Pūrvaphālguni). The Ālvār named her Godā and brought her up as his own daughter. She grew up, steeped in devotion to Nārāyaṉa especially in his form as Kṛṣṇa.

Her father, Periyālvār used to make flower garlands and offer it to Vaṭapatra śāyi, the deity at Śrīvilliputtūr. The young Godā, curious to know how these gardlands would look on her, put them on one day and this continued to happen every day. Periyālvār, unaware that Godā had already worn the garlands, continued to take them to the temple. One day while Godā was admiring her reflection in the mirror wearing the garland, her father saw her and came to know that this had been happening everyday. He was saddened by the thought that he had offered the garland already worn by his daughter to the Lord. That day he decided not to take the garlands to the temple. However when he fell asleep that night, Vaṭapatra śāyi appeared in his dream and told him that the garlands worn by his daughter were all the more dear to Him and bid him bring these garlands the next day. From then on Godā herself would wear the garlands first and then they would be taken to the temple. She came to be known as Cūṭikkoṭutta cuṭar koṭi (The glorious lady who gave (the garlands) after wearing (them) herself).

Godā decided that she would get married to none but Lord Nārāyaṇa Himself. This resolution of hers is also declared in her verses called 'Nācciyār Tirumoli', where she says she would give up her life if there is even a talk of her marriage with a mortal. Periyālvar despaired on hearing her decision. Once again, the Lord of Śrīraṅgam appeared in his dream and directed him to bring Godā to Śrīraṅgam. He also appeared in the dream of the priests at the Śrīraṅgam temple and told them to receive the father and the daughter with due honour. When Periyālvār and Godā reached Śrīraṅgam, they were taken into the temple by the priests. Godā on seeing her Lord, ran into the Sanctum and merged with the deity there. Then a celestial voice was heard declaring that Godā had been united with the Lord and that Periyālvār was now, his father-in-law. The Lord then directed Periyālvār to return to Śrīvilliputtūr. Godā came to be known as Āṇṭāḷ, 'she who rules', because she rules over the heart of Lord Nārāyaṇa Himself.

Āṇṭāḷ composed the thirty verses of Tiruppāvai and the hundred and forty three verses of Nācciyār Tirumoḻi. The Tiṟuppāvai was sung by her on the occasion of a vrata that she took up in order to wed Kṛṣṇa. The Nācciyār Tirumoḻi also expresses Āṇṭāḷ's love for Kṛṣṇa-Nārāyaṇa and thus Śṛṅgāra is the dominant rasa in her poems. These verses are love poetry par excellence dedicated to her Lord.

KULACĒKARA ĀḺVĀR

Kulacēkara was the son of king Dṛḍhavrata who ruled over Kōḻikkōṭu in Kerala. He was born in the star of Puṉarvacu in the month of Māci (mid. Feb. – mid. Mar.), and is believed to be an incarnation of the gem called Kaustubha of Viṣṇu. He was well educated and learnt all skills such as archery. At the death of his father, he became the king. He was a great devotee of Viṣṇu and his heart was in spiritual pursuits rather than in the concerns of kingship.

Once the Vālmīki Rāmāyaṇa was being read and explained at the king's palace. When the battle between Rāma and Khara and Dūṣaṇa was being described, the Paurāṇika (one who explains Purāṇas) said that Rāma was poised to fight against an army numbering thousands all alone. Kulacēkara, who was almost transported to the time of Rāma, immediately set out with his army to assist Rāma. So complete was his identification with Rāma! The Paurāṇika, seeing that the king was not himself, immediately said that Rāma won the battle single handedly. The king then turned back with his army. After this incident the Paurāṇika was careful not to dwell upon the dangers Rāma faced but spent a lot of time describing his victories.

Once it so happened that the Paurāṇika fell ill and could not go to the palace. His son went to read the Rāmāyana to the king. He started describing the abduction of Sītā in great detail. Kulacēkara, with his army, set out to rescue her and reached the sea with the intention of going to Laṅkā. He decided to swim across and plunged into the sea. Then Rāma, accompanied by Sītā and Lakṣmaṇa appeared before him and told him that he had rescued Sītā Himself. He then helped the king swim ashore.

After this Kulacēkara spent all his time in the devotion of the Lord. He wanted to relinquish his kingship and go to Śrīraṅgam. His ministers were concerned that the kingdom would be destroyed if the king went away. So everytime Kulacēkara talked of going away to Śrīraṅgam to spend his life worshipping Raṅganātha, the ministers brought a lot of Vaiṣṇavas to the

palace. The king thought that it was his duty to serve these Vaiṣṇavas and so put off his departure to Śrīraṅgam. But soon the ministers saw that these Vaiṣṇavas became very close to the king and enjoyed great privileges. This made the ministers jealous and they wanted to get rid of the Vaiṣṇavas. They hid away a valuable gem-studded necklace that adorned the idol of Rāma in the palace-temple. When the loss of the necklace was brought to the notice of the king, the ministers accused the Vaiṣṇavas of the theft. But the king, who was convinced that no devotee of Viṣṇu could ever do such a deed refused to believe them. To prove his trust, he put his hand into a pot containing a poisonous snake saying that if the Vaiṣṇavas were innocent, the snake would do him no harm. The snake did not bite him and the king remained unharmed thus proving the innocence of the Vaiṣṇavas. The ministers were ashamed and confessed their guilt. The king pardoned them but did not wish to be entangled further in political intrigues. He coronated his son and left to Śrīraṅgam. It is believed that he gave his daughter who was devoted to the A̲lakiya Maṇavāḷan, the deity of Śrīraṅgam in marriage to the Lord. Then he went to the temples at Tiruppati, Tillait tiruccittira kūṭam, Tirukkaṇṇappuram, Tirumāliruñcōlai, Tiruvittuvakkōṭu and a few other temples. Finally, he reached the temple of Rajagopala at Piramatēcam near Tirukkurukūr. He stayed here till his death at the age of sixty.

Kulacēkara a̲lvār composed hundred and two verses on the deities of the sthalas he visited and these are compiled as 'Perumāḷ Tirumoli'. Besides, he also composed the Mukundamālā in Sanskrit.

In one of the verses in Perumāḷ Tirumoli, Kulacēkara expresses the wish to be a stone step in the temple at Tiruppati in order to have the pleasure of seeing the Lord forever. Therefore the doorstep at the inner door is called Kulacēkaraṉ paṭi at all Viṣṇu temples. Kulacēkara a̲lvār is called Kulacēkara perumāḷ. (Perumāḷ – Lord) because of his complete identification with Rāma and his composition is also called Perumāḷ Tirumoli. Among the twelve Ālvārs, Kulacēkara is the only one to be given the epithet Perumāḷ and this testifies to his pre-eminent position among the Ā̲lvārs.

TIRUMAṄKAI Ā̲LVĀR

Tirumaṅkai A̲lvār derives his name from the region called Tirumaṅkai in which he was born. He was born in a village called Tirukkuṟaiyalūr near Tiruvāli-Tirunakari in the month of Kārttikai (mid. Nov. - mid. Dec.) in the star of Kṛttikā and is believed to be an incarnation of the bow of Viṣṇu. He

was named Nīlan̲ by his father. He belonged to the fourth Varṇa and was an army chief of a Cōḻa king. He is also known as Parakālan̲, Kaliyan̲, Kalikan̲ṟi and Ālināṭan̲.

Nīlan̲ was rewarded for his valour by the Cōḻa king who made him the chieftain of Tiruāli. Nīlan̲ was an exemplary king but was also very much addicted to the luxuries of kingship. Meanwhile, in a village called Tiruveḷḷakkuḷam in his kingdom, some Apsaras had descended from their celestial abode and had bathed in a lotus pond there. When they ascended to heaven again, one of them transformed herself into a human form and stayed behind to collect Kumuda flowers. She was seen by a physician who was childless. The physician entreated her to accept him as her father and she agreed. He named her Kumutavalli and soon fame of her unearthly beauty reached the ears of Nīlan̲. He wished to marry her but she laid down the condition that she would be married only to one who had undergone the Pañcasaṁskāras (five rites) of a Vaiṣṇava. Nīlan̲ then went to the temple of Tirunaraiyūr and prayed to the Lord there. The Lord of Tirunaṟaiyūr performed the Pañcasaṁskaras for him. Nīlan̲ now returned to Kumutavalli but now she laid down a second condition that he should promise to feed one thousand and eight Brāhmaṇas everyday for a year after their marriage. He agreed to this condition and they were married.

After their marriage, Nīlan̲ kept his promise. All his wealth was used up in this process and soon he started using up the money that was to be paid to the Cōḻa king as well. When the king came to know of this, he sent the chief of his army with soldiers to imprison Nīlan̲. But Nīlan̲ defeated the army. The king, then, came himself and fought a battle with Nīlan̲ who was defeated and was locked up in a cell. On the third night of his imprisonment, the Lord of Kāñcipuram appeared to him in a dream and promised to give him wealth at Kāñcipuram. In the morning, Nīlan̲ sought permission from the king to go to Kāñcipuram promising to repay him with the money he obtains there. Nīlan̲ was taken to Kāñcipuram and the Lord directed him to the banks of the River Vegavatī, where he found a huge treasure. The king realised that Nīlan̲ was a great soul and begged his pardon. Nīlan̲ paid whatever was due to the king and with the rest started feeding Vaiṣṇavas once again. Soon, this money also was exhausted and the he took to waylaying travellers and robbing them. He used the money obtained thus to serve devotees of Viṣṇu.

At this point, the Lord decided to shower his grace upon Nīlan̲. Lord Viṣṇu and Lakṣmī assumed the form of a newly married couple and appeared before Nīlan̲, adorned with gem-studded jewellery. Nīlan̲ threatened them at

peril of their lives to hand over all the jewels to him and they did so. But Nīlan̲ saw that the young and handsome bridegroom had not given one of his rings and demanded it. The groom told him that the ring could not be removed from his finger. Nīlan̲ tried hard to remove it and when he failed, he used his teeth to take the ring off. When Nilan tried to bundle up the jewels and take them away, he realised that the bundle would not budge. He accused the bride groom of using some magical charm to prevent the bundle being taken away. The young man told Nīlan̲ that he was willing to impart the charm to Nīlan̲. When Nīlan̲ approached him, the bride groom imparted the Aṣṭākṣara mantra to him. Nīlan̲ immediately attained Jñāna and the Lord revealed Himself to him. Nīlan̲ was, thus, transformed into a saint. He was called Tirūmaṅkaiyāl̲vār.

Tirumaṅkai Āl̲vār then started visiting Viṣṇu temples and sang several verses. He also built the ramparts around the Śrīraṅgam temple. There is an interesting story connected with this. When Tirumaṅkai sang the two 'maṭals'* at Tirunar̲aiyūr, Lord Raṅganātha asked him to sing a 'maṭal' at Śrīraṅgam too. But the Āl̲vār replied "matil iṅkē, maṭal aṅkē' meaning 'ramparts here and maṭal there'.

Tirumaṅkai āl̲vār is also the composer of the 'Periya Tirumol̲i' apart from the two maṭals 'Cir̲iya Tirumaṭal and 'Periya Tirumaṭal'. He also rendered the Tiruel̲ukkūr̲r̲irukkai at Kumbakoṇam. This is a very special as well as a difficult kind of poetic composition. He also composed the Tiruneṭuntāṇṭakam and the Tirukkur̲untāṇṭakam, (tāṇṭakam also is a special poetic form). These verses of Tirumaṅkai āl̲vār are fine examples of Madhura bhakti, where the lord is seen as the lover and the poet, whether male or female, is the beloved. Tirumaṅkai occupies a special place among the Āl̲vārs as he is the only Āl̲vār to receive the Pañcasaṁskāra and the Aṣṭāksara mantra from the Lord himself. He is the only Āl̲vār to whom Lord Nārāyaṇa Himself was the Guru.

TIRUMAL̲ICAI ĀL̲VĀR

Tirumal̲icai Āl̲vār, named after the place of his birth, Tirumal̲icai, is believed to be a contemporary of the first three Āl̲vārs, Poykai, Pūtattār and Pēy.

Tirumal̲icai Āl̲vār, was the son of Ṛṣi Bhārgava and the story of his birth goes thus. Once, several Ṛṣis, including Ṛṣi Bhārgava, went to

* A poetic form

Brahmā and asked him to point out the best place on earth for them to perform their sacred duties. Brahmā told them to go to Mahīsārakṣetra (Tirumaḻicai) and they did so. Bhārgava conducted a Yajña here. His wife conceived and gave birth to a shapeless mass of flesh on the day of the star of Makam in the month of Tai (mid. Jan - mid. Feb). Bhārgava and his wife abandoned the mass mistaking it to be lifeless, under a cane bush. But soon the mass of flesh transformed itself into a child and one by one the limbs appeared. When the child (who later became the Āḻvār) started crying, Nārāyaṇa appeared before him, accompanied by Laksmī who assuaged his hunger with milk. The child having had this Divine Vision wailed all the louder when the Divine Couple disappeared. This wailing attracted the attention of a man called Tiruvāḷaṉ. He found the abandoned child and took it home to his wife Paṅkayaccelvi. They decided to bring him up as their own child. But, surprisingly, the child refused to partake of any food and, inspite of starving, remained in good health.

Hearing of the extraordinary child, a childless old couple, who belonged to a low caste, brought some milk for it. The child immediately drank it up and the couple made it their daily task to bring milk for the child. After several days, once the child left some milk in the vessel and gestured to the old couple to drink it. When they did so, they were transformed into young and beautiful people. Eventually, they had a son, named Kaṇikaṇṇaṉ, who later became loyal disciple of Tirumaḻicai Āḻvār, by whose grace he had been born.

As the child (Tirumaḻicai Āḻvār) grew up, he turned to various beliefs other than Vaiṣṇavism. He became a Śaiva and assumed the name Civavākkiyar. According to some accounts, Pēyāḻvār decided to bring him into Vaiṣṇavism and tried to convince him of the supremacy of Nārāyaṇa through arguments, but Civavākkiyār refused to listen to them. Finally, Pēyāḻvār planted some saplings with their roots above and watered them. When Civavākkiyar saw this and laughed at him, Pēyāḻvār pointed out to him that his devotion to other deities was an equally vain endeavour. Civavākkiyar then underwent a transformation and became an ardent devotee of Viṣṇu. He thanked Pēyāḻvār and decided to go on a pilgrimage.

He reached Tiru Allikkēṇi and stayed there for some time, immersed in his devotion to Nārāyaṇa. It is said that Śiva Himself, impressed with his devotion, gave him the name of 'Bhaktisāra (Essence of Bhakti). During his stay here one day a Siddha called Cūttikaraṉ was travelling in his aerial

chariot. When he tried to fly above the place where the Āḻvār sat in meditation, he could not do so. He descended and found the Āḻvār dressed in rags. In order to show off his powers, he produced a garment of silk and offered it to the Āḻvār. The Āḻvār, in return, created a garment studded with gems. The Siddha accepted his defeat, paid his respects to the Āḻvār and went his way.

Tirumaḻicai Āḻvār as mentioned above is believed to have been a contemporary of the first three Āḻvārs. His meeting with them forms an interesting episode in his life. Once he sat in a yogic trance in a cave. The first three Āḻvārs, who were going from place to place singing the praise of Nārāyaṇa, saw a radiance emenating from a cave. When they went close to the cave they found Tirumaḻicai Āḻvār in meditation. The four Āḻvārs were very happy at the meeting and stayed together at Mylapore for a while. Then the first three Āḻvārs carried on their pilgrimage.

Tirumaḻicai later went to Tiruveḥkā at Kāñcipuram and stayed there. Here Kaṇikaṇṇaṉ joined the Āḻvār and both of them spent their time in devotion to Nārāyaṇa. There was an old lady who used to clean up the hermitage of the Āḻvār and render other services to him. By his grace the old lady regained her youth and beauty one day. The king of the region happened to see her, fell in love with her and married her. As days went by he realised that while he himself was showing signs of ageing, his queen remained unaffected by the passage of time. On being questioned by him, the queen told him that her youth and beauty were the gifts of the Āḻvār. The king wanted to receive the same boons from the Āḻvār and sent word to Kaṇikaṇṇaṉ to bring the Āḻvār to his court. Kaṇikaṇṇaṉ went to the court and told the king that his Guru never went to anybody's place. The king then demanded that Kaṇikaṇṇaṉ sing a verse in his praise. Kaṇikaṇṇaṉ refused to sing in praise of a mortal. The king in his anger exiled Kaṇikaṇṇaṉ. When Kaṇikaṇṇaṉ informed the Āḻvār of this and prepared to leave the state, the Āḻvār to set off with him deciding against residing in a place where his disciple was insulted. The Āḻvār then went to the temple and sang a verse ("Kaṇikaṇṇaṉ pōkiṉṟaṉ") telling the Lord that since he and his disciple were leaving the place, the Lord also should roll up His bed of snake and follow them. The Lord Nārāyaṇa, ever attentive to His devotees did as He was told. The three of them left Kāñcipuram and stayed at a village close by that night.

The next morning when the temple was opened the Sanctum was empty. When the king was informed of this, he realised his error and begged

forgiveness of the Āḻvār. The Āḻvār then decided to return to Kāñcipuram and sang a verse telling the Lord that, since he and his disciple were returning, the Lord could spread His bed and recline on it. Once again, Nārāyaṇa obliged and to prove the fact that He had indeed followed His devotee out of the town He changed His position when He came back. This deity at Tiruvehkā is known as 'Yatoktakāri' meaning 'He who did as He was bid'. So great was the Āḻvār's devotion that he could direct Nārāyaṇa Himself to do as he wished. The place where the Āḻvār, his disciple and Nārāyaṇa stayed for a night is now called 'Orikkai'. This is a distortion of 'Ōriravirukkai' meaning 'Halt for a night'.

Tirumaḻicai Āḻvār once decided to go to Tirukkuṭantai (Kumpakōṇam) and set off on foot. On the way, he reached a village called Perumpuliyūr and rested on the verandah of a house. Some Brāhmaṇas were reciting the Veda within the house. When they saw the Āḻvār (who was not a Brāhmaṇa being brought up by lower caste people), they stopped the recital. The Āḻvār understood this and moved away to some distance. When the Brāhmaṇas tried to resume their recital they realised that they had forgotten the place at which they had stopped. The Āḻvār took a grain of paddy lying near by and split it with his nails. The gesture was indicative of the verse "kṛṣṇānām vrīhiṇām nakhanirbhinnaṁ', at which the Brāhmaṇas had stopped. They felt ashamed at their behaviour and paid their respects to the Āḻvār.

Meanwhile, Perumpuliyūraṭikaḷ, a saint of Perumpuliyūr came to know of the arrival of the Āḻvār and invited him to preside over a yajña. Once again some Brāhmaṇas denounced the idea of a low born presiding over a yajña. The Āḻvār then sang a song beginning "Akkaraṅkaḷ akkaraṅkaḷ eṉṟumāvateṉ kolō" requesting the Lord to reveal Himself. Nārāyaṇa obliged his devotee and was seen, accompanied by Lakṣmī and reclining on Ādiśeṣa, on the chest of the Āḻvār indicating that he resided in the heart of the Āḻvār. The Brāhmaṇas then begged forgiveness and honoured the Āḻvār.

Tirumaḻicai Āḻvār then reached Tirukkuṭantai. Here he deposited the palm leaves containing his verses, in the river Kāvēri. Only the leaves containing the 'Nāṉ mukaṉ Tiruvantāti' and the 'Tiruccanta viruttam' remained unsubmerged. He took these and went to the temple where he saw the deity reclining on Śeṣa. He then sang a verse asking the Lord to get up and grant audience to this devotee. The Lord began to raise when the Āḻvār felt sorry to disturb him. He sang a verse saying that the Lord must indeed be tired and so could speak to him reclining on Śeṣa. The Lord then stopped

mid way in the process of rising. The deity at this temple is still seen in a half-risen position and is called 'Utthāna śāyi'. The Āḻvār lived for a long time in this place and, after several years of service to the Lord, attained His feet.

TOṆṬARAṬIPPOṬI ĀḺVĀR

Toṇṭaraṭippoṭi āḻvār, originally called Vipraṅarāyaṇar, was born in the month of Mārkali (mid. Dec-mid. Jan) in the star of Kēṭṭai (Jyeṣṭhā) as an incarnation of the Vyjayanti garland of Viṣṇu. He was a Brāhmaṇa by birth. He was a great devotee of Viṣṇu. He lived in Śrīraṅgam where he tended a garden. He picked flowers from this garden, made garlands with them and offered them to Raṅganātha. He had no wish for any worldly pleasures.

Once a courtesan called Tēvatēvi from the village of Tirukkarampaṉūr happened to pass by Vipranārāyaṇa's garden accompanied by her sister. The cool and shady trees were inviting and the two sisters entered the garden to refresh themselves. Tēvatēvi happened to see Vipranārāyaṇa who was busy watering plants in the garden. But Vipranārāyaṇa was sunk in the devotion of the Lord and did not take any notice of the two beautiful women. Tēvatēvi, who was used to being admired by men, found this behaviour very strange. Her sister explained to her that Vipranārāyaṇa had absolute control over his senses and would not be attracted by her beauty. Tēvatēvi took this up as a challenge and told her sister that she would make Vipranārāyaṇa a slave to her beauty, failing which she would serve her sister for six months. She then sent her sister away and went to Vipranārāyaṇa alone. She told him that she was the daughter of a courtesan and that she wished to give up the profession. She convinced him to believe that she was being forced to take up the profession by her mother while she herself wished to become a devotee of Raṅganātha. Vipranārāyaṇa, in his innocence trusted her and permitted her to stay with him.

For several months Tēvatēvi could not succeed in her plans of seducing Vipranārāyaṇa. But finally her beauty did have an effect on Vipranārāyaṇa who fell madly in love with her. With this there was a sea-change in him. He forgot all his daily duties and his devotion to Raṅganātha. He became a slave to the courtesan.

Having accomplished what she set out to do, Tēvatēvi spurned Vipranārāyaṇa and returned to her own house. But by now Vipranārāyaṇa

was so maddened by his love for her that he come to her door and pleaded with her for permission to enter. The courtesan insulted him by refusing to even see him and Vipranārāyaṇa went away in great grief. Now, Raṅganātha himself decided to intervene and bring Vipranārāyaṇa back to his senses. He took a human form one night and went to Tēvatēvi's house taking with him a golden vessel from the Śrīraṅgam temple. He introduced himself as Aḻakiyamaṇavāḷan̲, the servant of Vipranārāyaṇa. He gave the vessel to Tēvatēvi telling her that it was a gift from Vipranārāyaṇa. Tēvatēvi pleased with the gift, asked him to send Vipranārāyaṇa to her. Then he went to Vipranārāyaṇa and told him that Tēvatēvi was willing to see him. Vipranārāyaṇa's joy knew no bounds and he went to the house of Tēvatēvi immediately.

The next morning, the priests of the Śrīraṅgam temple found the golden vessel missing and reported it to the Cōḻa king at Ur̲aiyūr. The king's soldiers traced it in Tēvatēvi's house and she pleaded innocence saying it was gift from Vipranārāyaṇa sent through his servant. Vipranārāyaṇa denied having done this and also said that he had not employed any servant. But the king was unconvinced and put him in prison. That night Vipranārāyaṇa brooded over all that had happened to him and realised his blunder. His infatuation for Tēvatēvi was gone. He prayed to Raṅganātha in tears and was penitent.

Meanwhile Raṅganātha appeared in the dream of the Cōla king and told him that Vipranārāyaṇa was innocent. The king released Vipranārāyaṇa from the prison the next morning. Vipranārāyaṇa then went to some elders of the place and confessed to them all the mistakes he had made so far. He asked them how he could expiate all his sins. They advised him to serve the devotees of Lord Raṅganātha because service to Bhāgavatas (devotees) is far superior to service to Bhagavan (Lord) himself. So, he took to serving the devotees of the Lord and got the name Toṇṭaraṭippoṭi meaning 'one who is a slave to the dust of the feet of devotees'. Vipranārāyaṇa, thus, became an Āḻvār by virtue of his service to devotees. Tēvatēvi also became a devotee of Raṅganātha and gave up her profession.

Toṇṭaraṭippoṭi āḻvār sang the Tirumālai and the Tiruppaḷḷiyeḻucci. The forty-five verses of Tirumālai express the Ālvār's repentence for his past deeds and also affirm his devotion to the Lord of Śrīraṅgam. The Tiruppaḷḷiyeḻucci, the second composition, consists of ten verses. These verses are songs to awaken Lord Raṅganātha from sleep and are similar to

the verses of the Tiruppāvai of Āṇṭāl. These verses give a very beautiful description of the various stages of dawn and are recited by devotees every morning, especially in the month of Mārkaḻi (mid. Dec. - mid. Jan.). The life of Toṇṭaraṭippoṭi Āḻvār, thus, testifies to the power of service to the devotees of the Lord which wipes away all sins.

NAMMĀḺVĀR

Nammāḻvār, originally called 'Māṟaṉ', was born in the month of Vaikāci (mid. May - mid. June) in the star of Vicākam at Tirunakari. His parents were Kāri and Uṭaiyanaṅkai of Tirukurukūr. The couple had prayed to the Lord of Tirukkurukūr for a child. The Lord had sent a message through the priest that He would Himself be born, as their son. This child was Māṟaṉ, who is a partial incarnation of the Lord, the Kaustubha jewel and also Viśvaksena.

The child Māṟaṉ was extraordinary. He neither cried nor did he feel any hunger or thirst because he was blessed with Eternal Knowledge. On the twelfth day after his birth his parents took him to the temple in Tirunakari. There was a tamarind tree in the temple which was believed to be a manifestation of Ādiśeṣa. The child was laid in a cradle under the tree and sunk deep into meditation. As the child had controlled the vital breath called 'Caṭam', he was called Caṭakōpaṉ. From this day he was lost in meditation for sixteen years.

Meanwhile Maturakavi āḻvār, who had undertaken a pilgrimage to Ayodhyā, saw a very bright glow emenating at a great distance and decided to find its source. When he followed the light, he reached Tirunakari and found that the glow came from Māṟaṉ who as he was dear to God was called Nammāḻavār. Maturakavi āḻvār threw a small pebble close to Nammāḻvār in order to rouse him from his deep meditation. Nammāḻvār opened his eyes and immediately, Maturakavi asked him a question 'Cettatiṉ vayiṟṟil ciṟiyatu piṟantal ettai tiṉṟu eṅkē kiṭakkum" The meaning of this question is "when a little one (the soul) is born in that which is dead (the body which is made of non-living matter), what will it eat and where will it lie?" Nammāḻvār replied "Attai tiṉṟu aṅkē kiṭakkum". This answer is interpreted in various ways. It can mean that the soul will rest in the mortal body and partake of all the pains and pleasures of the body. Another account replaces the word 'Cettatu' with 'Ciṟiyatu' and the word 'Ciṟiyatu' in the question with the word 'periyatu'. Now the question would be, "when knowledge (which is all pervasive, Vibhu) is born within the soul (monodic-aṇu) what would it partake

of and where would it lie?" The answer to this question would be that the soul enjoys the bliss of the knowledge of the Supreme Being and would find refuge in Him.

On hearing this Maturakavi paid obeisance to Nammāḻvār and become his disciple. Nammāḻvār accepted him as his disciple and imparted knowledge to him. Nammāḻvār was blessed with a Divine vision of the Lord Nārāyaṇa and also of the deities of all the hundred and eight Vaiṣṇava sthalas. Then Nammāḻvār sang verses in praise of the Lord and spent his life in the devotion to Nārāyaṇa. He is believed to have lived for thirty five years and then reached Vaikuṇṭha.

Nammāḻvār is the composer of Tiruviruttam, Tiruvāciriyam, Tiruvāymoḻi and Periya Tiruvantāti. These four texts are believed to be the essence of the four Vedas. The Tiruviruttam is named after the Viruttam metre in which it is composed. In this work, Nammāḻvār describes the relationship between God and the soul using the language of love poetry. The Tiruvāciriyam also gets its name from 'aciriyapā' which is a poetic form. The Periya Tiruvantāti is in the antāti form and the adjective 'Periya' is given to distinguish it from the antatis of the first three Āḻvārs which are much smaller. The last composition is Tiruvāymoḻi which has thousand one hundred and two verses. This composition is highly philosophical and Rāmanuja had Pillan of Kurukkai write a commentry on this. Much of the philosophical concepts of Viśiṣṭādvaita can be found in this. Nammāḻvār holds a unique position among the Āḻvārs as he is the only Āḻvār who is believed to be a partial incarnation of the Lord Himself.

TIRUPPĀṆĀḺVĀR

Tiruppāṇāḻvār was found in a field in Uṟaiyūr in the Cōḻa country in the month of Kārttikai (mid. Nov – mid.Dec) in the star of Rohiṇi. He is believed to be an incarnation of the Śrīvatsa. He was adopted by a couple belonging to a very low caste, that of 'Pāṇar'. The child grew up to become a great devotee of Viṣṇu. It is believed that the Pañcasaṁkāras were performed for him by Viśvaksena.

Tiruppāṇāḻvār used to sing songs steeped in devotion to Raṅganātha and also play on the Yāḻ. Since he belonged to a low caste, he feared to enter Śrīraṅgam and so used to stand on the Southern bank of Kāveri and worship the Lord from there. One day, a priest called Lōkasāraṅga, the chief priest of

Śrīraṅgam, went to the Kāveri to bring water to the temple. He saw this untouchable standing in his way and shouted at him to move away. But Tiruppāṇālvār was so deep in contemplation of Lord Raṅganātha that he did not hear anything. The priest then threw a few stones on the Ālvār to make him move way. When the priest returned to the temple, he found blood flowing out of the idol of Raṅganātha and none of his efforts could stop the flow of blood. He then realised the greatness of Tiruppāṇālvār's devotion. Lord Raṅganātha then directed Lōkasāraṅga to seat the Ālvār on his shoulders and bring him to the temple. At first, Tiruppāṇālvār refused to be carried by a devotee of the Lord since that would amount to an insult to the devotee. But he was persuaded by the priests who told him that this was the wish of Raṅganātha Himself. When the Ālvār was thus carried to the sanctum, he was overwhelmed by the beauty of Raṅganātha. He sang the ten verses of 'Amalanātipiraṉ' in which he extolls the beauty of the Lord from foot to head. (Tam. Pātātikēcam').

The convention of Tamil poetry is that while describing the beauty of a mortal, the description begins with the head and ends with the foot and while a god or goddess is praised, the description is from foot to head. Tiruppāṇālvār follows this convention in his 'Amalanātipiraṉ'.

Tiruppāṇālvār is a fine example of the levelling influence of the Bhakti Movement. Though he belonged to a caste which was very low in the social hierarchy, he was accepted as an Āḻvār and raised high above people of other castes by virtue of his devotion. The Bhakti Movement, thus, brought about a social revolution.

PERIYĀḺVĀR

Periyāḻvār was originally called Viṣṇucitta and was the son of Mukunda Bhaṭṭa and Padmavallī, a Brāhmaṇa couple living in Śrīvilliputtūr. He was born in the month of Āṉi (mid. June-mid. July) under the star of Svāti and is believed to be an Aṁsa (incarnation) of Garuḍa. He was devoted to Vaṭapatraśāyi, the Deity at the temple of Śrīvilliputtūr. He was not a very learned man but was distinguished by his devotion to Nārāyaṇa. He used to make flower garlands every morning and offer it to the deity at the temple.

At this time, King Vallabhadeva, who ruled the region with Maturai as his capital, desired to know who was the Supreme Being capable of granting Mokṣa. Several Vedic scholars were asked to clear this doubt but

their arguments failed to satisfy the king. He then, tied up a purse of gold coins high above on a pole in Maturai and announced that this would be given away as a reward to anyone who could answer his question. Nārāyaṇa appeared in the dream of Viṣṇucitta one night and asked him to go to Maturai to answer the King's question and claim the reward. On waking up, Viṣṇucitta decided to do as he was told though he was aware of his own inadequacy of not being well-versed in the Vedas. However, he placed his trust in Nārāyaṇa and reached the court of the king. He was received with honour by the King. But the scholars in the court were sceptical of Viṣṇucitta's capabilities and ridiculed him. The king put his question before Viṣṇucitta and the simple devotee started expounding difficult philosophical concepts effortlessly, establishing Nārāyaṇa as the Supreme Being. He had gained the knowledge of Vedas by the Grace of Nārāyaṇa and the scholars listening to him were dumb struck. The purse of gold coins also miraculously lowered itself so that Viṣṇucitta could take it. The king hailed Viṣṇucitta and decided to honour him by taking out a procession in the streets of Maturai with Viṣṇucitta seated on the royal elephant.

As Viṣṇucitta set out in the procession, Nārāyaṇa himself, accompanied by Lakṣmī, appeared seated on Garuḍa desirous of seeing his devotee thus honoured. When Viṣṇucitta saw the Lord, he was afraid that the Lord was in danger of being harmed by the evil eye of someone in the large crowd. So to mitigate the evil effect, he immediately burst forth into a song, 'Tiruppallāṇṭu', which conferred longevity on Nārāyaṇa. Since he blessed the Lord Himself with longevity and also because his foster-daughter, Āṇṭāḷ, later married the Lord, (thus making him the father-in-law of Nārāyaṇa Himself) he is known as Periyāḻvār or the Big Āḻvār.

Periyāḻvār has sung four hundred and seventy three verses and these are known as 'Periyāḻvār Tirumoḻi' collectively. In these verses, he imagines himself to be Yaśoda, the foster-mother of Kṛṣṇa and describes various stages of growth of the Divine child. He also sings of the pranks played by the child Kṛṣṇa and refers to mythological episodes associated with the childhood of Kṛṣṇa such as the stealing of butter, his games with the cowherd boys and the killing of Asuras sent by Kaṁsa. Periyāḻvār's verses pioneered a genre called 'Piḷḷait tamiḻ', which describes the various stages of childhood, from birth to about the ninth age of the subject. Thus, the dominant Rasa in Periyāḻvār's verses is the Vatsalya Rasa. Periyāḻvār occupies a unique position among the Āḻvārs both by virtue of his own

devotion and by the distinction of being the foster father of Āṇṭāḻ (see Āṇṭāḻ), an incarnation of Bhūdevi, the Divine consort of Nārāyaṇa.

MATURAKAVI ĀḺVĀR

Maturakavi was born in Tirukkōḷūr near Tirukkurukūr or Tirunakari on the day of the star Citrā in the month of Cittirai (mid. Apr. - mid.May) He was an older contemporary of Nammāḻvār. Maturakavi belonged to a Brāhmaṇa family and was well versed in the Vedas and was a great devotee of Viṣṇu. When he grew up into a young man, he went on a pilgrimage to the Vaiṣṇava sthals in Northern India and reached Ayodhyā. During his stay one night in Ayodhyā he saw a bright glow in the Southern direction. Following this glow, he reached Tirukkurukūr and found Nammāḻvār deep in meditation (see Nammāḻvār).

This meeting resulted in Maturakavi becoming Nammāḻvār's devoted disciple. Nammāḻvār imparted Knowledge to Maturakavi and the disciple then became an inseparable companion of Nammāḻvār.

After the demise of Nammāḻvār, Maturakavi made an idol of his Guru and worshipped it. He claimed that his Guru was one of the best Tamil poets and this provoked the wrath of some poets belonging to the Tamil caṅkam. They challenged Maturakavi to prove his claim. Maturakavi then wrote a verse from Nammāḻvār's Tirvāymoḻi which begins with the words "kaṇṇan kaḻaliṇai", on a small palm leaf and put it on the caṅkappalakai. The caṅkappalakai was a small plank which was used to prove the merit of any literary composition. The composition would be placed on the plank in the Poṟṟāmarai pond in the Maturai temple. If the composition was good, it would remain on the plank and if bad, the caṅkappalakai would throw it into the water. When the verse of Nammāḻvār was placed on it with compostions of other poets, his verse alone stayed on the caṅkappalakai, displacing the other palm leaves into the water. The poets then acknowledged the merit of Nammāḻvār's compositions.

Maturakavi spent all his life singing the greatness of his Guru Nammāḻvār and finally reached the Lords' feet. Maturakavi has composed eleven verses of the Tivviyappirapantam and his compostion is called 'Kaṇṇinuṭ ciṟuttāmpu'. In these eleven verses he extols the greatness of Nammāḻvār and declares himself to be the devotee of the Āḻvār. Maturakavi is the only Āḻvār not to have sung any verses on the Lord Himslef. He chose

to reach god through Bhāgavata-Kaiṅkarya , the service of the devotees of the Lord. It is by virtue of his devotion to one of the greatest devotees of the Lord that he finds a place among the Āḻvārs.

THE MUTAL ĀḺVĀRS

The first three Āḻvārs, Poykai, Pēy and Pūtattar are called 'Ayonija' because they were not born from the womb (yonī) of a woman but appeared on flowers. The first of these was Poykai āḻvār who is believed to have appeared on a lotus flower in a pond in the sthala of Tiruvehkā near Kāñcipuram in the star of Tiruvōṇam (śravana) in the month of Aippaci (mid.Oct - mid.Nov). He came to be known as Poykai āḻvār as he appeared in a pond ('Poykai'). He is believed to have been an incarnation of the conch, pāñcajanya of Viṣṇu. There is a poet called Poykaiyār whose poems are a part of the Tamil Caṅkam literature. But it has not been indisputably established that this poet and the Āḻvār are one and the same.

Pūttatu āḻvār appeared on a Mātavi flower in the sthala of Kaṭalmallai (Mahabalipuram) on the day after the appearance of Poykai Āḻvār. He was born in the star of Aviṭṭam (Sraviṣṭa) as an incarnation of the Kaumodaki mace of Viṣṇu.

Pēyāḻvār, the third of the twelve Āḻvārs appeared on a Cevvalli flower in a well in the temple of Ādikeśava at Mylapore on the day after the appearance of Pūtattāḻvār. He was born in the star of Catayam (Śatabhiṣak) as an incarnation of Nandaka, the sword of Viṣṇu. The three Āḻvārs were great Viṣṇu devotees and went from temple to temple worshipping their chosen deity, without knowing each other.

There is hardly any biographical detail available about the first three Āḻvārs. The only incident known is the Tirukkōvilūr episode which describes the first meeting of the three Āḻvārs.

In the course of his journey from temple to temple worshipping Nārāyaṇa, Poykai āḻvār reached Tirukkōvilūr. He sought shelter in a small verandah (Tam. Iṭaikkaḻi) of a house one night and lay down to rest. Soon another pilgrim came there and requested shelter. He said that there was room for one to lie down and two to sit and was admitted. This pilgrim was Pūtattu āḻvār but it was too dark for the two to see each other. Soon a third pilgrim who was Pēyāḻvār joined them. He said that there was room for one to lie down, two to sit and three to stand. He was also admitted. But soon,

the Ālvārs began to feel the presence of an invisible fourth person. They realised that it must be the Lord Nārāyaṇa Himself. Then Poykai āḻvār burst into song beginning with the verse 'vaiyam takaḷiyā' Through this verse, Poykai Āḻvār tried to have a vision of the Lord through jñāna or knowledge. Pūtattār sang the verse begining 'Anpē taka̱ḷiya̱' and tried to see the Lord through devotion or Bhakti. Pēyāḻvār brought both these together and the Āḻvārs then had a vision of the Lord. Pēyāḻvār sang the verse begining 'Tirukkaṇṭēṉ, poṉmēṉikaṇṭēṉ' describing the resplendent beauty of Lord Nārāyaṇa.

The songs of these three Āḻvārs form the beginning of the Nālāyirat tivviyappirapantam. Poykai āḻvār's composition, which is believed to be the embodiment of Parājñāna (transcendent knowledge), is called the Mutal Tiruvantāti. This is made up of hundred verses in the Antāti form. The second Āḻvār's composition is the Iraṇṭām Tiruvantāti. This crystallises the way of Devotion (parābhakti). The composition of Pēyāḻvār is believed to embody the concept of parama jñāna, which brings together parājñāna and parābhakti. This is known as the Mūṉṟām Tiruvantāti. These three compositions paved way for the other Vaiṣṇava Āḻvār's compositions.

Tirumaḻicai, the fourth of the twelve Āḻvārs, was also a younger contemporary of these Āḻvārs. Pēyaḻvār is believed to have converted Tirumaḻicai to Vaiṣṇavism. The three Āḻvārs, after their meeting at Tirukkōvilūr travelled together to various temples. In the course of their pilgrimage, they met Tirumaḻicai Āḻvār once again when he was deep in meditation. They stayed together at Mylapore for some time and then the three Āḻvārs carried on their pilgrimage (see Tirumaḻicai Āḻvār) The first three Āḻvārs sowed the seeds of devotion towards Viṣṇu and, thus, are the precursors of the Bhakti movement in Tamilnadu.

SOME IMPORTANT TERMS ASSOCIATED WITH THE STHALAS

Aṭṭa Vīraṭṭa Sthalas :

These are eight sthalas, each of which is associated with a valorous deed of Śiva. They are as follows :

1. Tirukkaṇṭiyūr - The decapitation of Brahmā
2. Tirukkaṭavūr - The defeat of Yama.
3. Tiruvirkuṭi - Killing of Jalandhara.
4. Vaḻuvūr - Killing of Gajāsura
5. Tirukkōvalūr - The defeat of Andhakāsura
6. Tiruatikai - Burning of the three forts (Tripura)
7. Tirupariyalūr - Severing the head of Dakṣa
8. Tirukkuṟukai - Burning of Kāma

Kōḷili talaṅkaḷ :

These are Śaiva sthalas in which the Navagrahas are found in a single line one after another. The usual practice is to depict them occupying positions in a square with Sūrya in the centre.

Pañcapūta talaṅkaḷ (Skt. Pañcabhūta sthalas):

The five elements Earth, Water, Fire, Air and Space are specially associated with five Śaiva sthalas as follows:

Earth	-	Tiruvārūr (Pṛthivi)
Water	-	Tiruāṉaikkā (Āpa)
Fire	-	Tiruaṇṇāmalai (Agni)
Air	-	Tirukāḷatti (Vāyu)
Space	-	Citamparam (Ākāśa)

Pañca kiruṭṭina talaṅkaḷ (Skt. Pañcakṛṣṇa Kṣetras) :

Five of the one hundred and eight Vaiṣṇava sthalas form a group called Pañcakṛṣṇa kṣetra. They are Tirukkaṇṇapuram, Tirukkaṇṇaṅkuṭi, Tirukkaṇṇamaṅkai, Kavittalam and Tirukkōvilūr.

Pañca Capai (Skt. Pañca sabhās) :

There are five temples specially associated with the Dance of Śiva. Śiva, as Naṭarāja, is believed to have performed Tāṇḍava in each of these sabhās.

Citamparam	- Kanaka Sabhā (Gold)
Maturai	- Rajata Sabhā (Silver)
Tiruālaṅkāṭu	- Ratna Sabhā (Gems)
Tirunelvēli	- Tāmra Sabhā (Copper)
Tirukuṟṟālam	- Citra Sabhā (Made of paintings)

Capta Mātarkaḷ (Skt. Saptamātṛkā) :

They are a group of seven goddesses called Brāhmaṇī, Vaiṣṇavī, Māheśvarī, Kaumārī, Vārāhī, Indrāṇī and Cāmuṇḍī. They are believed to be aspects of Pārvatī.

Capta iruṭikaḷ (Skt. Saptarṣi) :

This term refers to a group of seven Ṛṣis. The seven Ṛṣis who make up this group are different for each Manvantara. For the present Manvantara, they are Marīci, Pulastya, Kratu, Pulaha, Atri, Āṅgīras and Vasiṣṭha.

Capta tāṉa talaṅkaḷ (Skt. Sapta sthāna sthalas) :

A group of seven sthalas in and around the sthala of Tirvaiyyāṟu is known by this name. The Saptasthāna sthalas are Tiruvaiyyāṟu, Tiruppaḻaṉam, Tiruccōṟṟutuṟai, Tiruvētikuṭi, Tirukkaṇṭiyūr, Tiruppūnturutti and Tiruneyttāṉam.

Capta Viṭaṅka talaṅkaḷ (Skt. Sapta Viṭaṅka sthalas) :

The seven Viṭaṅka sthalas and the dance associated with them are given below :

1. Tiruvārūr	- Viti viṭaṅkar	- Ajabā naṭaṉam
2. Nākaikkārōṇam	- Sundara Viṭaṅkar	- Vīci naṭaṉam
3. Tirunaḷḷāṟu	- Nakara Viṭaṅkar	- Unmatta naṭaṉam
4. Tirumaraikkāṭu	- Puvaṉi Viṭaṅkar	- Hamsapāda naṭaṉam
5. Kārāyil	- Āti Viṭaṅkar	- Kukkuṭa naṭaṉam
6. Tiruvāymūr	- Nīla Viṭaṅkar	- Kamala naṭaṉam
7. Tirukkōḷili	- Avaṉi Viṭaṅkar	- Bhṛṅga naṭaṉam

An old verse which lists out the Sapta viṭaṅka sthalas is given here.

cīrār tiruvārūr tennākai naḷḷāṟu
kārār maṟaikkāṭu kārāyil pērāṉa
otta tiruvāymūr uvanta tirukkōḷili
catta viṭaṅkat talam.

Tirunāṅkūr Tivya Tēcaṅkaḷ (Skt. Tirunāṅkūr Divya deśas):

There are eleven Vaiṣṇava sthalas in and around Tirunāṅkūr which form a group. On the New Moon day of the month Tai (mid. Jan. - mid. Feb.), Garuḍa sevā is held in Tirunāṅkūr and the Utsava deities of all the eleven sthalas are brought to Tirunāṅkūr. The eleven sthalas are:

1. Tirukkāvaḷampāṭi
2. Tiruarimēya viṇṇakaram
3. Tiruvaṇpuruṭōttamam
4. Tiruccemponceykōvil
5. Tirumaṇimāṭakkōvil
6. Tiruvaikuṇṭa viṇṇakaram
7. Tiruttēvaṉārttokai
8. Tirutteṟṟiyampalam
9. Tirumaṇikkūṭam
10. Tiruveḷḷakkuḷam
11. Tiruppārttaṉpaḷḷi

Among these, the first six are within Tirunāṅkūr town and the other five are within a radius of two kms.

ŚAIVA STHALAS

TIRUAKATTIYĀṈPAḶḶI

Tiru Akattiyāṉpaḷḷi is about a kilometre and a half from Vedāraṇyam on the Kōṭikkarai road. The sthala is known as Agastiyaṉpaḷḷi and the temple as Agastiyar koil at present.

Svāmi : Akatticuvarar (Skt. Agastīśvara)

Ampāḷ : Pākampiriyāḷ, Pākampiriyānāyaki, Cauntaranāyaki, Maṅkaināyaki.

Tīrttam : Akattiya tīrttam (is found west of the temple) Akkiṉi tīrttam (the nearby ocean) (Skt. Agni tīrtha).

Vṛkṣam : Akatti (West Indian Pea tree, Sesbancia grandiflora)

Tala purāṇam :

It is believed that Agastya witnessed the divine wedding of Pārvati and Śiva at this sthala. There is an idol of Agastya in this temple.

A stone inscription of this temple states that the Pāṇḍya king Kulacēkaraṉ (1268-1308 A.D.) was cured of his physical ailment after he conducted an utsavam at the Vēdāraṇyam temple.

Special Features :

1. This east-facing temple has a three-tiered gōpuram.
2. The Ampāḷ shrine faces west. Next to this shrine is a minor shrine for Agastya facing east, i.e. facing the Svāmi at the sanctum sanctorum.

Sung by : Campantar: II.76.

TIRUACCIṞUPĀKKAM

This sthala is situated about ninety four kilometres from Chennai and popularly known as Accarapākkam. It can be reached by train. This is on the Chennai - Viḻuppuram route near Madurāntakam. There are frequent buses from Ceṅkalpaṭṭu.

Svāmi : Pārkapurēcuvarar, Āṭcikoṇṭanātar

Ampāḷ : Cuntaranāyaki (Skt. Sundaranāyakī) Iḷaṅkiḷḷaiyammai (Skt. Balaśukhāmbikā), Aticuntaramiṉṉāḷ

Tirttam : Tēva tīrttam, (Skt. Dēvatīrtha) Caṅkutīrttam (Skt. Śaṅkhatīrtha), Ciṅka tīrttam (Skt. Siṁha tīrtha)

Vṛkṣam : Koṉṟai (Cassia fistula)

Tala purāṇam :

When Śiva went in his chariot to burn the Tripuras, the axle of his chariot broke since he did not pray to Gaṇeśa. Thus, this place got the name Acciṟupākkam (Accu - axle, iṟuttal - to break)

Special Features :

1. It is believed that the sages Gautama and Kaṇva worshipped here.

2. Once the Vaikai dam was damaged. To repair the dam mud was brought from the banks of Gaṅgā. During the course of this process, the axle of the Pāṇḍya king's chariot broke. A voice from the skies asked the king to renovate the temple here. The king vowed to do so and the chariot began to move again.

3. The stone inscriptions in the temple belong to the period of King Kulōttuṅka. In one of the inscriptions, Śiva is referred to as Accukkoṇṭu aruḷiya Tēvar. Some of the inscriptions talk about the gifts given such as lands, goats, gold etc, by kings, during various occasions.

4. Once, when a Pāṇḍya king was passing by he found a golden iguana (uṭumpu) which disappeared near a Koṉṟai tree. On digging the place he found a Liṅga. The king gave a lot of money to a Ṛṣi called Trinetradhāri and asked him to build a temple. The sage built a temple with two Garbhagṛhas; Umaiyātcīcuvarar and 'Āṭcīcuvarar' are the two main deities.

5. There are idols of Sarasvatī, Lakṣmī, the Saptamātṛkās and Aiyappaṉ in the temple.

6. It is said that there was a well just outside the Garbhagṛha. Even today, during monsoon water can be seen through chinks on the floor.

7. There are sculptures of a liṅga below the spread hoods of a snake, of Kāraikkāl Ammaiyār walking on her hands and of Kaṇṇappar plucking out his eyes, below the Koṣṭhamūrti of Somāskanda.

Sung by : Campantar: I. 77.

TIRU AÑCAIKKAḶAM

The temple of Añcaikkaḷam is eight kilometres from Iriñālakkuṭā station on the Madras-Cochin rail route. It is thirty two kilometres from Tiruccūr.

Svāmi : Añcaikkaḷatticuvarar, Makātēvar, (Skt. Mahādeva) Vañcikulēcuvarar

Ampāḷ : Umaiyammai

Tirttam : Civakaṅkai

Vṛkṣam : Carakkoṉrai (Indian laburnum, Cassia fistula)

Tala purāṇam :

This is the sthala at which it is believed Paraśurāma worshipped Śiva to be redeemed from the sin of killing his mother, Reṇukā, on his father's orders.

Special Features :

1. It is said that it is from this sthala that Cuntarar ascended to Kailāsa on a white elephant (see Cuntaramurti pg.no. 30). There is a square in the street leading to the temple from where the white elephant from Kailāsa is believed to have taken Cuntarar. This is now known as 'Yāṉai vanta mēṭai'. It is also said that the king of the region, Cēramāṉ also ascended to Kailāsa holding on to the tail of the white elephant from here.

2. The Liṅga is a small one. There are no Koṣṭhamūrtis. There is a sculpture of Yoga Narasimha on the Vimāna.

3. On the Dhvajastambha, the Aṣṭavidyeśvaras are seen.

4. The idols of Cēramāṉ Perumāḷ and Cuntarar are kept in the Koṭuṅkōlur Bhagavati temple for safety. They are brought to this sthala on the day of Svāti in the month of Āṭi (mid. July - mid. Aug.) the day on which Cuntarar ascended to Kailāsa, and the episode is renacted.

5. The temple generally follows Tāntric rites. But, on the day of Āṭi Svāti, the worship is performed according to Āgama rites.

6. The wood work in this temple, built in the Kerala style is beautiful.

7. The capital of the Cēras, Koṭuṅkōḷūr, is also close by. There is a temple to Kaṇṇaki in this town.

Sung by : Cuntarar VII: 4.

TIRUVAṆṆĀMALAI

This sthala Tiruvaṇṇāmalai is well connected by bus from all major town in Tamilnadu. There is also a railway station. The sthala is on the foot of a hill about 2668 ft. above sea-level.

Svāmi : Aṇṇāmalaiyār (Skt. Aruṇācaleśvara)

Ampāḷ : Uṇṇāmulai ammai (Skt. Apītakucāmbā)

Tīrttam : Piramatīrttam (Skt.Brahmatīrtha), Tikpālakatīrttam (Skt. Digpālakatīrtha)

Vṛkṣam : Makiḻam (Mimusaps elangi)

Tala purāṇam :

Of the Pañcabhūta sthalas this is the sthala of fire. The hill itself is believed to be a manifestation of Śiva. This sthala is associated with the liṅgodbhava form of Śiva; He manifested Himself as a column of fire to Brahmā and Viṣṇu. Since the hill itself is a form of Śiva, even today circumambulation of the hill is undertaken by devotees (girivalam).

Special Features :

1. This is the sthala where Murukaṉ bestowed his grace upon Aruṇakirinātar and appeared from a pillar in the sixteen - pillared maṇṭapam. This pillar is called Kampattu iḷaiyaṉār kōyil.

2. There are several cannitis and lingas in the temple. There are cannitis to Aiyappan and Rēṇukāmbāḷ here.

3. The linga and the idol of Ampāḷ are covered by Svarṇabandhana (gold plating) and not by the usual Aṣṭhabandhana.

4. This is the sthala where Ramaṇa Maharsi lived and the cave where he performed tapa is also to be seen. The Ramaṇa āśrama is situated here.

5. The Kārttikai tīpam festival is very well known in this sthala. On this day, the 'Aṇṇāmalai tīpam' is lighted on the peak of the hill after five lamps are lit at the temple and pūjā is performed to the chanting of Pañcabrahma mantra.

6. Several poems have been written on this sthala and even today this sthala is one of the most revered sthalas.

7. The Dakṣiṇāyana festival is also celebrated here.

8. The sthala purāṇa has been written by Ellappa nāvalar.

9. There are several inscriptions, mostly belonging to the Cōḻa period.

10. It is said that there are three hundred and sixty tīrthas in and around the temple.

Sung by : Campantar: I :10; I:69; Appar: IV:63; V:4,5.

TIRUATIKAIVĪRAṬṬAM

This sthala Tiruatikaivīraṭṭam is about two kilometres from Panrutti which is well connected to all the major cities of Tamil nadu. The temple is on the Panrutti - Cuddalore bus route.

Svāmi : Vīraṭṭīccuvarar, Atikaiṉātar

Ampāḷ : Tiripuracuntari (Tripurasundarī)

Tīrttam : River Keṭilam

Vṛkṣam : Carak koṉrai (Cassia fistula)

Tala purāṇam :

This sthala is one of the eight Vīraṭṭa sthalas, the sthala where Śiva performed his eight valorous deeds. It is at this sthala that Śiva burnt the Tripura, the three forts of asuras. The place was originally called Atiraiyamaṅkalam, which has now become Atikai.

Special Features

1. This is the sthala where Appar gave up his belief in Jainism and returned to Śaivism after his incurable disease was cured by the sacred ash of Śiva. Appar and his sister Tilakavatiyār served in this temple.

2. King Mahendravarman, the Pallava king who patronised Jains in the beginning, gave up Jainism and embraced Śaivism. He destroyed the Jaina maths of this place and constructed a temple called Guṇaparēśvaram close to this temple.

3. When Cuntarar visited this temple, he did not want to step on the sthala worshipped by Appar. So, he spent the night in 'Cittavaṭamaṭam' outside the village. Śiva appeared in the disguise of an old man and placed his foot on the head of Cuntarar, who was sleeping. When Cuntarar changed his position once again the old man's foot was place on his head. Cuntarar got angry and demanded to know who the old man was. Śiva then appeared before him in his true from. The Cittavaṭa maṭam is now called Citamparēccuvarar kōyil (see Cuntaramurti pg. no. 30).

4. Campantar is believed to have had a vision of the dance of Śiva in this sthala. It is to be noted that in his patikam on this sthala (I, 46) every verse refers to Śiva's dance.

5. There is an inscription which says that a king called Kāliṅkarāyaṉ donated a lot of treasures and built several structures of this temple.

6. The Sanctum sanctorum is like a chariot and its shadow never falls on the ground. This structure is similar to the Kaiḷāsanātha temple of Kāñcipuram.

7. The entrance has sculptures depicting the one hundred and eight karaṇas of Bharataṇāṭya.

8. There is a canniti to Tilakavatiyār and another to Appar.

9. The sthala Vināyaka is Mūttanāyiṉār.

10. There are several cave temples around the Sanctum sanctorum.

11. The main festivals are Vaikāci vicākam festival and Cittirai catayam festival.

Sung by : Campantar : I:46; Appar : IV: 1,2,10,24-28 and 104; V : 53, 54; VI; 3-7; Cuntarar : VII:38.

TIRU ANĒKATAṄKĀVATAM

The sthala Anēkataṅkāvatam (Anēkataṅkāpatam) is on the Haridvar-Kedarnath route in the Himalayas. It is better known as Gaurikuṇḍ. It can be reached either by bus or on foot.

Svāmi : Aruḷmaṉṉēcuvarar

Ampāḷ : Maṉōṉmaṇi

Tala purāṇam :

Gaurī (Pārvatī) is believed to have performed Tapa here and, therefore, the place came to be known as Gaurikuṇḍ.

Special Features :

1. Candra and Sūrya are believed to have worshipped Lord Śiva here.

2. There are several inscriptions in the temple belonging to different periods. One of these states that the maṇḍapa in the outer Prākāra was unfinished and that the son of a Devadāsi vowed to kill himself if it could be completed. When the structure was completed, the boy carried out his promise.

3. There is a natural hot spring in this place.

4. Campantar rendered a patikam on this sthala from the temple of Kāḷahasti.

5. There is also another sthala of the same name in South India.

6. The Vaiṣṇava sthala of Tirukkaṇṭam (Devaprayāg) is close to this sthala.

Sung by : Campantar II : 5.

TIRU AMPAR PERUNTIRUKKŌYIL

This sthala Tiruamparperuntirukkōyil is about three kilometres Southeast of Pūntōṭṭam railway station and a kilometre from Ampar Mākāḷam by road. This sthala is known as Ampar and Ampal at present.

Svāmi : Piramapurīcuvarar (Skt. Brahmapurīcar)

Ampāl : Pūṅkuḻalammai, Cukantakuntaḷāmpikai.

Tirttam : Pirama tīrttam (Skt. Brahma tīrtha)

Vrkṣam : Puṉṉai tree (Alexandrian laurel or Mastwood, Calophyllum inophyllum)

Tala purāṇam :

Brahmā worshipped Śiva in this sthala in the form of a swan (the form of swan being a result of a curse by Śiva) and regained his original form. The tīrttam in Aṉṉamām Poykai, a well in the temple, is said to have been created by Brahmā who was in the form of a swan. He is said to have bathed in the tīrttam, worshipped the liṅga and was absolved of the curse.

The Vināyaka in this sthala is known as Paṭikkācup Piḷḷaiyār as he is believed to have given a paṭi, i.e., one measure of coins to a king by name Nantaṉ during a famine.

Manmatha is believed to have worshipped here.

Special Features :

1. This temple has a three-tiered gopuram. The temple is said to be the last Māṭakkoyil built by Kōcceṅkaṭ Cōḻan.

2. The minor shrines of this temple are of Vināyaka, Subrahmaṇya, Mahālakṣmī, Jambukēśvara, Somaskanda and Naṭarāja.

3. A sculpture of Kōcceṅkat cōḻan is found under the sthala vṛkṣam.

4. There are three Vināyaka idols near the Paṭikkācu Vināyaka shrine.

5. The Ampāḷ shrine faces South. It has the Āṭippūra ammaṉ shrine on one side and the Paḷḷiyaṟai on the other.

6. The idols of Vināyaka, Kōcceṅkaṭ cōḻan, Sarasvatī, Campantar and Appar are found.

7. Somāskanda is seen behind the main liṅga.

8. There are three Ambalavāṇa mūrtis in this temple.

9. Viṣṇu is found as a niche sculpture on the western exterior wall of the Sanctum sanctorum, where generally Liṅgodbhava is seen.

10. Amongst the Utsava mūrtis, Śiva who appeared before Brahmā with Nandi, is a remarkably huge one. Brahmā, Appar, Campantar, Cuntarar and Māṇikkavācakar are the other mūrtis.

11. It is in this sthala that Cōmācimāra nāyaṉār lived.

12. A festival is conducted on the day of the star Makam in the month of Māci (mid. February - mid. March).

Sung by : Campantar : III:19.

TIRUAMPARMĀKĀḶAM

The sthala Tiruamparmākāḷam is situated about a kilometre and a half from Pūntōṭṭam railway station between Pēralam and Tiruvārūr rail route. It can be reached by the Mayilāṭuturai - Tiruvārūr road via Pūntōṭṭam and Kāraikkāl. This sthala is known as Kōyil Tirunallam at present and the temple as Maṅkala nātar kōyil.

Svāmi : Mākāḷanātar and Kālakanṭēccuvarar

Ampāḷ : Payakṣaya nāyaki, Payakṣayāmpikai

Tirttam : Maṅkala tīrttam

Vṛkṣam : Maruta tree (Terminalia arjuna) Karuṅkāli (Diospyros tupru)

Tala purāṇam :

Kāli worshipped Śiva here to be absolved of the sin of killing the demons Ampaṉ and Ampācuraṉ. Thus, this sthala came to be known as Mākālam.

It is in this sthala that Cōmācimāra nāyaṉār performed the Sōmayajña (sacrifice). He used to give Tūtuvaḷaikkīrai (Solanum trilobatum) to Paravaiyār for Cuntarar's meals. One day when Cuntarar asked his wife about the person who delivers the leaves, he came to know of Cōmācimāra nāyaṉār. Cuntarar met Cōmācimārar who requested the former to help him for the forthcoming Sōmayajña, Cōmācimārar wished to have the Svāmi (Tyāgesa Perumān) of Tiruvārūr to visit the sacrifice. Cuntarar requested the Svāmi, accordingly, conveying Cōmācimārar's wish to which the Svāmi acceded and replied that He should be allowed to attend in whichever form He chooses to have and obtain his oblation. Śiva came to the site of sacrifice as a person who burns the corpses at the cremation grounds (veṭṭiyān) accompanied by the four Vedas as four dogs with a dead calf on his shoulder, a thick sacred thread across chest and a turban covering his head. Vināyaka and Subrahmaṇya were transformed by Him into young lads and Umādēvi as his wife carrying a pot of toddy (Kaḷḷu) on her head. Those present at the sacrifice ran helter skelter at the intruders in fear of their appearance and apprehensive of religious pollution, but Cōmacimāra and his wife remained in the site. Vināyaka indicated to them His father's arrival, after which they prostrated before the Divine couple and received their blessings. Thus, Vināyaka here came to be known as Accantavirtta Vināyakar. The Svami came to be known as "Kāṭci Koṭutta nāyakar".

Special features :

1. The temple has a five-tiered gopuram facing east.
2. In the circumambulatory passage are Mōkṣaliṅga, a minor shrine for Kāḷi and Śivalōkanātar.
3. The inner gopuram is known as Atikāra nandi gopuram. The inner circumambulatory passage contains Vaṉmīkanātar,

Cōmāciyār and his wife Cucīlai, the sixty three Nāyaṉmārs, Vināyaka, Subrahmaṇya, the miṉor shrine of Caṭṭanāta at a slightly higher level, Mahālakṣmī, Iśāna liṅga, Jvarahara liṅga, Navagrahas, Naṭarāja maṇṭapa, Śanīśvara, Bhairava and Daṇḍapāṇi.;

4. The minor shrine of Tyāgarāja is found next to the Sanctum sanctorum.

5. The Utsava mūrtis of Tyāgarāja, Kāṭcikotutta nāyakar, Cōmācimārar and his wife, Murukaṉ holding a bow, Somaskanda, and Kāḷi in the posture of making a liṅga are unique.

6. Festivals are conducted during the month of Vaikāci (mid May-mid June) on the day of the star Āyilyam, when Cōmācimārar's sacrifice and the events connected with it are enacted at the temple.

Sung by : Campantar: I:83.

TIRUARACILI (OḺINTIYĀPPAṬṬU)

The temple of Aracili is situated between Pondicherry and Tiṇṭivanam. It is nearly five kilometres from Ottanpāḷaiyam. The road leading to the temple branches off at the seventeenth kilometer from Pondicherry. It is also known as Oḻintiyāmpaṭṭu.

Svāmi : Aśvatteśvara, Aracilīccuvarar, Aracilinātar

Ampāḷ : Periya nāyaki, Aḻakiyanāyaki.

Tīrttam : Vāmadēva tīrttam, Aracaraṭi tīrttam

Vṛkṣam : Aracu (Ficus religiosa)

Tala purāṇam :

This sthala is known as Aracili since a Śiva liṅga appeared under a fig tree (Aracu). It is believed that Vāmadēva worshipped at this temple.

Special Features :

1. Inscriptions found in this temple state that this temple belongs to the region of 'Ōymāṇāṭu'

2. The Koṣṭhamūrti of Dakṣiṇamūrti has a special Vimāna.

3. The Svāmi in the Sanctum sanctorum (Liṅga) is small and the Āvuṭaiyār is also placed low.

Sung by : Campantar: II:95.

TIRUARATAIPPERUMPĀḺI

This sthala Tiruarataipperumpāḻi is a kilometre and a half east of Avaḷivanallūr. It is situated in the Tanjore - Ammāpēṭṭai road. It can also be reached by the Kumbakonam - Maṉṉārkuṭi road route via Amaravati-Ammāpēṭṭai - Peruṅkuṭi. Another name of this sthala is Camivaṉam. It is known as Arittuvāramaṅkalam at present.

Svāmi : Pātāḷavaratar, Pātāḷēcuvarar (Skt. Pātālēśvara)

Ampāḷ : Alaṅkāra nāyaki, Alaṅkāra valli

Tirttam : Pirama tīrttam (Skt. Brahma tīrtha)

Vṛkṣam : Vaṉṉi (Indian mesquit, Prosopsis spicigera)

Tala purāṇam :

When Viṣṇu, in the form of Varāha, dug into the earth, Śiva broke a horn of his and made it one of His ornaments. This event is believed to have taken place here.

Special features :

1. This east-facing temple has a three-tiered gopuram.

2. At the Naṭarāja sabhā which faces South, the idols of Śivakāmī, sages Patañjali and Vyāghrapāda are found.

3. There are minor shrines of Vināyaka, Subrahmaṇya, Dakṣiṇāmūrti and Gajalakṣmi.

4. A spot near the main deity in the Sanctum sanctorum, covered with a circular slab, is said to be the place where Viṣṇu as Varāha dug into the earth with the horn.

5. An inscription belonging to the period of Kulōttuṅga Cōḻa is found in front of the Ampāḷ shrine.

Sung by : Campantar : III:30.

TIRUARICIṞKARAIPPUTTŪR

The sthala Tiruaricirakaraipputtūr is about six kilometres from Kumbakōṇam towards Nācciyār Kōil referred to as Aḻakār puttūr in the Tēvāram and at present as Aḻakāputtūr. Periyapurāṇam refers to this sthala as Ceruviliputtūr.

Svāmi : Paḻaṅkācu vaitta paramar, Paṭikkācu aḷitta nātar, Aḻakiyār, Corṇapurīcuvarar (Skt. Svarṇapurīśvara)

Ampāḷ : Cauntaranāyaki, Aḻakāmpikai.

Tirttam : Aracil āṟu

Vrkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

It is in this sthala that Pukaḻttuṇai nāyaṉār received gold coins. He also attained liberation in this sthala.

The liṅga still bears the dent of the pot which slipped and fell from the hands of Pukaḻttuṇai nāyaṉār. (see Pukaḻttuṇai Nāyaṉār) Sage Uṇmaiyānantar worshipped in this sthala.

Special features :

1. The temple has a three-tiered gopuram.
2. Sūrya and Candra are represented at the entrance of the gopuram.
3. There are minor shrines for Vināyaka, Āṟumukar, Gajalakṣmi, Bhairava and Navagrahas. The Āṟumukar is depicted with twelve arms accompanied by a peacock. He holds a cakkaram (discus) and a caṅku (conch) in the upper right and left arms respectively, which is a unique feature. There is a belief that anyone who suffers a poisonous-bite would be cured if he prays in this shrine of Āṟumukar.
4. The idols of Vināyaka, Appar, Campantar, Cuntarar, Māṇikkavācakar, Pukaḻttuṇai nāyaṉār, and his wife and sage Uṇmaiyanantar are found in the maṇṭapa.
5. The main deity, a liṅga, is adorned with a long garland of Rudrākṣa beads.

6. This sthala is referred to as "Kulōttuṅga Cōḻa Vaḷanāṭṭu aḻakārtiruppputtūr", in the inscription of Kōcceṅkat Cōḻaṉ.

Sung by : Campantar : II:63; Appar : V:61; Cuntarar : VII:9.

TIRUAVAḶIVAṆALLŪR

Avaḷivaṇallūr is at a distance of eight kilometres from Kōyil Veṇṇi. There are different road routes to this sthala. viz., Kumbakonam - Ammāpeṭṭai road route and Tanjore-Arittvāramaṅkalam road route. Avaḷivaṇallūr is three kilometres from Arittvāramaṅkalam towards Maṉṉārkuṭi by road. Other names of this sthala are Pullāraṇyam, Cāṭcinātapuram and Pātirivaṉam.

Svāmi : Cāṭci nāyakēcuvarar, Cāṭcinātar (Sākṣinātha)

Ampāḷ : Cauntara nāyaki, Cauntaravalli

Tirttam : Cantira Puṣkariṇi

Vrkṣam : Pātiri (Stercospermum chelonoides)

Tala purāṇam :

Viṣṇu, Sage Kāśyapa, Murukaṉ, Sūrya, Sage Agastya and Kaṇva Maharṣi worshipped Śiva in this sthala.

Viṣṇu during His incarnation as Varāha had his horn broken by Śiva after which he worshipped Śiva in this sthala.

The reason behind the name of this sthala is said to be the following incident :

A Brāhmaṇa (Ādi Śaiva) devotee of Śiva had two daughters the older of whom was afflicted with small pox while her husband was away on a pilgrimage to Kāśi. She lost her eye sight and her beauty. Meanwhile the younger daughter got married. After a few years, the eldest son-in-law returned from his pilgrimage and claimed the younger daughter to be his wife emphatically, owing to the ravages wrought by the small-pox on his wife's face. The father prayed to Śiva to solve the confusion and dispute regarding the identities, after which Śiva appeared before the eldest son-in-law and pointed out his wife to him by saying 'avaḷ ivaḷ'. His wife regained her eye

sight and her original appearance after bathing in the tīrttam of this sthala.

Special features :

1. The east-facing temple has Āṭkoṇṭār and Uyyakoṇṭār as Dvārapālakas (guardian deities near the entrance).
2. The main deity is a Svayambhu Liṅga. Behind this liṅga can be seen Śiva, as Ṛṣabhārūḍha, with Pārvatī, who appeared as a witness to clarify the identity of the eldest daughter of His devotee.
3. Vināyaka, Appar, Campantar, Cuntarar, Māṇikka vācakar, Paravaiyār, Sage Kaṇva, Vīrabhadra, Sapta mātṛkās and the sixty three nāyaṉmārs are found in the inner circumambulatory passage.
4. Next to the Naṭarāja sabhā are Kumāraliṅga, Kāśī Viśvanātha, Visālākṣī, Tapas Ampāḷ and on the opposite side Navagrahas, Kālabhairava, Sūrya are found.
5. The Utsava mūrtis of Somāskanda, Vināyaka, Śivakāmi, Appar, Campantar, Cuntarar, Māṇikka vācakar, Āṟumukar and Mahālakṣmī are preserved in this temple.
6. Brahmōtsava (festival) is conducted for a day on the New Moon in the month of Tai (mid. Jan - mid-Feb.).
7. Inscriptions dated to the period of Rajēndra III (1246-1279 A.D.) refer to the Svāmi of this sthala as "Tamparicuṭaiyār".

Sung by : Campantar : III:82; Appar: IV:59.

TIRUAVINĀCI
(Tirupukkoḷiyūr)

The sthala Tiruavināci is about thirty-five kilometres from Coimbatore and ten kilometres from Tiruppūr railway station.

Svāmi : Avinācilinkēccuvarar, Peruṅkēṭiliyappar

Ampāḷ : Karuṇāmpikai, Peruṅkaruṇaināyaki

Tīrttam : Kācikkiṇaṟu, Nākakanyā tīrttam and Airāvata tīrttam

Tala purāṇam :

Avināśi means that which is never destroyed and Śiva is known by this epithet here. The sthala is now known by the name of the lord.

In the Tēvāram patikams of Cuntarar the sthala is called Pukkoḷiyūr. It was here that Cuntarar brought a boy caught in the jaws of a crocodile back to life. Since the boy had entered (pukku) the jaws of the crocodile, the sthala is called pukkoḷiyūr. But, now it is known only as Avināci.

Special features :

1. The sthala Vināyaka is Vaḻikāṭṭi Vināyakar.
2. Beneath the Dhvajastambha made of stone, the episode of Cuntarar and the boy swallowed by the crocodile is sculpted. At about a kilometre from the temple is the lake where this episode took place. There is a minor shrine of Cuntarar on the banks of the lake.
3. The Bhairava shrine is unusually found in the inner circumambulatory passage here.

Sung by : Cuntarar : VII:92.

TIRUAḺANTŪR

Tiru Aḻantūr is at present known as Tēraḻuṉtūr. The temple is about three kilometres from Tēreḻuntūr railway station between Mayilāṭuturai and Kumbakōṇam. It lies on the Mayilāṭuturai - Kumbakōṇam road route, with a diversion on 'Komal' road. It is next to Mūvalūr.

Svāmi : Vētapurīcuvarar (Skt. Vedapurīśvara) Atyāpakēcar.

Ampāḷ : Cauntariyāmpikai (Skt. Saundaryāmbikā), Cauntara nāyaki (Skt. Saundaryanāyakī)

Tīrttam : Cittāmirta tīrttam, Vētāmirta tīrttam

Vṛkṣam : Cantaṉam (Sandalwood, Santalum album)

Tala purāṇam :

This sthala is also known as Vētapuri because chanting Vedas is said to have been common here, according to Campantar.

It is said that the chariot of king Ūrttuvarttan̲ stopped here and refused to move.. It started moving only after he offered worship to Śiva here. As he is said to have unknowingly passed by this place when Agastya was worshipping Śiva, his chariot is supposed to have stalled here. The sthala acquired the name Tēraḻuntūr because of this incident. The Vedas, Devas and the Digpālas offered worship in this sthala.

Special features :

1. The Sanctum sanctorum, facing west, is at a raised level, being a Māṭākkōyil.
2. The temple has a five-tiered gopuram.
3. It is believed that the Svāmi in Śri Māṭēcuvarar Shrine, which is on the left as one enters the temple, must have originally been the main deity once, as the Tēvāram hymn of Campantar refers to Māṭēcuvarar of Aḻuntai.
4. There are other tanks known as Śri Māṭa tīrttam and Kaṭakatampaikkuḷam around the temple. A liṅga, Kaṭampavan̲ēcuvarar, is said to have been brought from the banks and installed in the main temple. Similarly, Rudrapatīśa, and Kailāsanātha liṅgas too have been consecrated in this temple brought from the nearby areas where Śiva temples were once in existence.
5. The minor shrines of this temple are for Subrahmaṇya, Navagrahas, Kṣetraliṅga, Kaṭampavan̲ēcuvarar and Valañcuḻi Vināyakar.
6. The Ampāḷ shrine faces the Sanctum sanctorum.
7. Festivals are conducted during Navarātri, Skandaṣaṣṭi, Ārudrā (as special abhiṣeka), during the month of Ān̲i (mid. June -

mid. July). All the mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious.

8. Inscriptions refer to this sthala as "Jayaṅkoṇḍa Cōḻa Vaḷanāṭṭut tiruveḻuntūr" and the name of the Svāmi as "Tiruveḻuntūr Uṭaiyār".

Sung by : Campantar : II:30.

TIRUAṞAIYAṆINALLUR

The sthala Tiruaṟaiyaṇinallūr is known as Arakaṇṭanallūr and is on the bank of the river Peṇṇai opposite to Tirukkōvilūr. It is on the Tiruvaṇṇāmalai-Viluppuram bus route.

Svāmi : Atulyanātēcuvarar, Oppilāmaṇīccuvarar, Araiyaṇinātar

Ampāḷ : Cauntarya Kaṉakāmpikai, Aruḷnāyaki, Aḻakiya poṉṉammai

Tīrttam : River Peṇṇai, Pīma tīrttam (Skt. Bhīma tīrtha)

Tala purāṇam :

Ṛṣi Nīlakaṇṭha is believed to have worshipped here. The temple is on a rock.

Special Features :

1. The Bhīma Tīrtha is believed to have been created by Bhīma with the stroke of his Katai (Skt. Gadā).
2. The idol of Murukaṉ in this temple is unique because he is depicted with a single face and six arms.
3. The sthala Vināyaka is Valampuri Vināyaka, a huge idol carved from a single stone.
4. There is an idol of Śanīśvara with one foot placed on his carrier, the crow.
5. There is a ruined Naṭaṉamaṇṭapam. It is said that a devotee, called 'Iḷaveṇmati cūṭiṉāṉ', declared that he was willing to give up his life if somebody built the maṇṭapam. When this maṇṭapam was finished, he gave up his life as promised.

6. There is a pond called 'Kaḻuvaṉ kuḷam' about a kilometre from this place. It is said that once Jainas had closed this temple. Campantar came to this sthala and sang a patikam to open the temple. Then he made the Jainas mount the kaḻu (Impaling stake) at this place.

7. There is a temple on the banks of a pond to Tirauppatiyammaṉ (Draupadī).

8. It is believed that the Ampāḷ of this sthala directed Ramaṇa to Tiruvaṇṇāmalai.

Sung by : Campantar: II:77.

TIRUAṈPIL ĀLANTUṞAI

This sthala Aṉpilālantuṟai is about five kilometres from Lalgudi railway station near Trichy. There are buses from Trichy to this sthala.

Svāmi : Cattiyavākīcuvarar (Skt. Satya vāgīśvara)

Ampāḷ : Cauntaryanāyaki (Skt. Saundaranāyaki)

Tīrttam : Koḷḷiṭam, Gāyatrī Tīrttam

Vṛkṣam : Āl (Banyan), (Ficus bengalensis)

Special Features :

1. The sthala Vināyaka is called Cevicāytta Vināyakar (Vināyaka who listened attentively). The story goes that when Campantar came here, he could not reach the sthala because the river Koḷḷiṭam was in floods. Therefore, Campantar rendered a patikam on the sthala from across the river and Vināyaka listened to it with great attention. He is also called 'Cāma kāṉam kēṭṭa Vināyakar' because the temple was surrounded by a settlement of Brahmins who chanted the Sāmagāna everyday.
2. The Koṣṭha mūrtis are Liṅgodbhava, Viṣṇu, Sūrya and Candra.
3. There are images of Sapta kanyās, Bhikṣāṭana, Viśvanātha, Viṣālākṣī and Bhairava.
4. The Linga is Svyaṁbhu.

5. There is a canniti to Brahmā.

6. In the Maṇṭapa, there is a unique sculpture of a snake on a pillar. The snake is seen entering through the pillar - the head is seen on one side of the pillar and the tail on the other.

7. The current structure of the temple belongs to the period of Parāntaka Cōḻa.

8. Ṛṣi Vagīśa and Brahmā are believed to have worshipped here.

Sung by : Campantar: I:33; Appar: V:80.

TIRU AṈṈIYŪR

Aṉṉiyūr is about five kilometres from Nīṭūr and eight kilometres from Mayilāṭuturai towards Maṇalmēṭu. It is known as Poṉṉūr at present. Other names of this sthala are Likucāraṇyam, Bhāskara Kṣetra and Bhānu Kṣetra.

Svāmi : Āpatcakāyēcurar, Likucāraṇyēcuvarar, Agnīcuvarar, Pāṇṭavēśvarar, Ratīcuvarar.

Ampāḷ : Periyanāyaki, Birukannāyaki (Bṛhannāyakī)

Tīrttam : Varuṇa tīrttam, Agni tīrttam - both are the same.

Vṛkṣam : Elumiccai (Lemon tree, Citrus medica acida)

Tala purāṇam :

Agni, Sūrya, Varuṇa, Rati and the Pāṇḍavas are said to have offered worship here.

Special Features :

1. The temple and the Sanctum sanctorum face east, while the Ampāḷ shrine faces west.

2. The minor shrines in this temple are for Citti Vināyakar Murukaṉ, Mahālakṣmi, Navagrahas, Śanīśvara, Sūrya and Bhairava.

3. The idols of Vināyaka, Murukaṉ, Vaḷḷi, Deivayāṉai, Cantiracēkarar, Naṭarāja, Civakāmi, Āṭippūramman, Durgā and Astiratēvar are found in this temple.

4. Śiva, who appeared before Agni, is in the form of Ādimūlalinga near the Ampāḷ shrine.

5. Navarātri, Kārttikai deepam and Deepavali festivals are conducted in the temple. Special pūjas during the month of Mārkaḻi (mid. Dec. - mid. Jan.) are followed by poor feeding.

Sung by : Campantar: I:96; Appar : V:8.

TIRUĀKKŪR

This sthala Tiruākkūr is between Mayilāṭuturai and Tarankampāti. The Mayilāṭuturai - Poraiyaru road passes through Ākkūr. It is fifteen kilometers from Mayilāṭuturai railway station and one kilometre from Ākkūr railway station.

Svāmi : Cuyampunātar (Skt. Svayambhu nātha) Tāṉrōṉricar.

Ampāḷ : Vāḷarankaṇṇi, Vāṇeṭunkaṇṇiyammai, Kaṭkanētri.

Tirttam : Ampalampūppoykai, Kumuta tirttam (Skt. Kumuda tirtha)

Vṛkṣam : Carakoṉrai (Cassia fistula)

Tala purāṇam :

A Cōḻa king named Cilanti was suffering from a chronic stomach ache and leprosy. Śiva appeared in his dream and asked him to give food to one thousand people everyday. The king followed his orders and one day found one person less than the required number. Śiva appeared as an old man and, as the king approached to invite Him, hid Himself in an anthill. When the king proceeded to disturb the anthill with a crowbar he found a Linga and Śiva manifested Himself. The linga bears the mark of the crowbar. The Svāmi came to be known as Āyirattuḷ oruvar (One among the thousand).

There is a separate shrine for Āyirattiloruvar in this sthala. In this sthala Agastya is said to have had a vision of Śiva's marriage with Pārvatī.

Special features :

1. This temple has a three-tiered gopuram.

2. This is a māṭakkōyil, built by Kōcceṅkaṭ Cōḻan.
3. In the inner circumbulatory passage, we find Bāṇaliṅga, Viśvanātha and Visālākṣī, Cirappuli nāyaṉār, Viṉāyaka, Appar, Campantar, Cuntarar, Māṇikkavācakar, Murukaṉ and Ilakkumi idols.
4. As this is one of the sthalas where Agastya saw the marriage of Śiva, the Ampāḷ shrine is to the right side of the Sanctum sanctorum facing east.
5. The main deity is a svayambhu liṅga.
6. Inscriptions belonging to the periods of Rājādhirāja II, Kōpperunciṅka Pallavaṉ, Vīrakṛṣṇa Devarāya are found in this temple.
7. This is the birthplace of Cirappuli nāyaṉār. The sculptures of Cirappuli nāyaṉār and his wife and Cilanticcōḻaṉ are found in this temple.

Sung by: Campantar: II:42; Appar: VI:21.

TIRUĀṬĀṈAI

This sthala Tiruāṭāṉai is about forty eight kilometres from Kāraikkuṭi. Buses ply from Kāraikuṭi (via Tēvakōṭṭai) to Āṭānai.

Svāmi : Ātirattiṉapurīccuvarar (Skt. Ādiratnapurīśvara), Āṭāṉainātar, (Skt. Ajagajeśvara).

Ampāḷ : Snehavalli, Aṉpāyiravalli, Aṉpāyiyammai.

Tīrttam : Kṣīrakuṇḍa, Varuṇa tīrttam, Agattiya tīrttam, Cūriya tīrttam and Mārkaṇṭēya tīrttam.

Vṛkṣam : Vilvam (Bael) (Aegle marmelos).

Tala purāṇam :

Once Varuna's son Varuṇi was cursed by Durvāsa (whom he insulted) to be transformed into a creature with a goat's head and an elephant's body. He was redeemed from the curse on worshipping Śiva here. Thus the sthala came to be known as Āṭṭāṉai from 'āṭu' meaning goat and 'āṉai' meaning elephant.

Special features :

1. This sthala is also known as Pārijata vana, Vannivanam, Vilvavanam, Atiratinēccuram, Mārkaṇḍeyapura, Gomuktīśam and Vijayeśvaram.
2. Manu, Māndata, Arjuna, Varuṇa, Kāmadhenu, Sūrya and Agastya are believed to have worshipped Śiva here.
3. Sūrya is believed to have made the liṅga in this sthala from a blue gem stone and the linga even today has a blue hue.
4. The sthala purāṇa has been composed by Tiravārūr Cāminâta Tēcikar.

Sung by: Campantar: II:112.

TIRUĀPPANŪR

This sthala Tiruāppanūr is better known now as Āppuṭaiyār kōyil and is about a kilometre from the Madurai Mīnākṣi Temple.

Svāmi : Iṭapurēccuvarar (Skt. Ṛṣabheśvara), Annavinōtan, Āppuṭaiyār.

Ampāḷ : Kuravaṅkamalkulalammai

Tirttam : Vaikai, Iṭapa tīrttam (Ṛṣabha tīrtha)

Tala purāṇam :

Śiva appeared from a wedge (āppu) for the sake of a Pāṇḍya king called Colāntakan and hence this sthala is called Āppanūr.

Special features :

1. The Utcava mūrtis of Naṭarāja and Civakāmi of the sthala are magnificent.
2. Once, a priest of the sthala worshipped Śiva and with His Grace, cooked rice using sand from the Vaikai river.
3. The sthala purana has been written by Pulavar Kantaswamy.

Sung by: Campantar: I:88.

TIRUĀPPĀṬI

Āppāṭi is near Āṭuturai railway station. It is about a kilometre and a half from Tiruppaṇantāḷ on the Kumbakonam- Tiruppaṇantāḷ road. It is known as Tiruvāyppāṭi locally.

Svāmi : Pālukanticuvarar, Kṣīrapurinātar, Pālukantanātar, Kṣirapurīśvarar.

Ampāḷ : Periyanāyaki, Pirukannāyaki (Skt. Bṛhannāyakī).

Tirttam : Maṇṇiyāṟu

Vṛkṣam : Atti tree (Bauhinia racemosa)

Tala Purāṇam :

A young cow herd used to carry milk from this place to a nearby house. Everyday he used to trip and spill the milk at a particular place. When he tried to dig the soil on that spot with his sword, it started bleeding. The perturbed lad prayed to Śiva, who manifested Himself and blessed the cowherd. As the lad addressed Śiva as Pālukantanātar, the Svāmi acquired the name in this sthala.

Caṇḍēśavara is said to have made a liṅga out of sand and offered worship to Śiva in this sthala.

Special features :

1. Near the liṅga, an idol of Caṇḍēśvara is found. After offering prayers to the liṅga, Caṇḍēśvara is worshipped. On Śivarātiri, Newmoon day, Caṇḍēśa nāyaṉār is said to have attained liberation. Brahmōtsava tīrtha festival is also conducted on that day.
2. The idols of Bhairava, Sūrya and Śanīśvara are placed in a maṇṭapa before entering the Sanctum sanctorum.
3. There is a beautiful Naṭarāja bronze in this temple.
4. The Ampāḷ shrine faces west.
5. An inscription refers to the Svāmi as 'āppāṭi uṭaiyār'
6. The temple owns one veli of land.
7. A charter (cācaṉam) of Kōpperuñciṅkan is found here.

Sung by : Appar: V : 48.

TIRU ĀMĀTTŪR

Āmāttūr is about seven kilometres from Viḻuppuram railway station. On the Viḻuppuram - Tiruvaṇṇāmalai bus route, at about two kilometres from Viḻuppuram, there is a road to the left of the high way. The temple is about six kilometres from the highway on this road. Buses going to Curappaṭṭu from Viḻuppuram pass through this sthala.

Svāmi : Aḻakiyanātar, Apirāmēccuvarar (Skt. Abhirāmēśvara)

Ampāḷ : Aḻakiyanāyaki, Muktāmpikai (Skt. Muktāmbikā)

Tirttam : Kampa river

Vṛkṣam : Va<u>nn</u>i (Prosopsis spicigera)

Tala Purāṇam :

It is believed that Kāmadhenu (according to some sources Nandi) worshipped Śiva here and acquired horns. So this place is called Āmāttūr (Ā-cow). Another story says that Ṛṣi Bhṛṅgi was cursed by Pārvatī to turn into a Va<u>nn</u>i tree and was redeemed here.

Special Features :

1. Rāma is believed to have worshipped in this sthala. There is a canniti to Rāma in the temple.
2. The sthala Vināyaka is Māltuyar tīrtta Vināyakar, whose canniti is at the river bank.
3. There is a Nandi in a pit at the four-pillared maṇṭapa. It is believed that, during times of famine, rains can be brought by filling the pit with water.
4. Another Vināyaka canniti which is in the temple is unique as he is seen holding flowers in his hand.
5. At the entrance to the main canniti, there is a depiction of Rāma worshipping Śiva.
6. There is a Vaṭṭappārai ammaṉ canniti in the Ampāḷ canniti. This Ammaṉ is believed to be very powerful. Several cases are brought here for dispensation of justice. It is believed that

if one takes a false oath here, he would be bitten by a snake. In fact there is a mark of a snake's tail on the chest of Muktāmbikā.

7. This sthala is also associated with Vaṇṇaccarapam Taṇṭapāṇi Cuvāmikaḷ who sang the 'Pulavar Purāṇam'. His samadhi is found near the temple.

8. From the inscriptions, it is learnt that a Cōḻa king provided endowments for food for blind people who sang the Tēvāram at this temple.

9. Iraṭṭaip pulavarkaḷ have sung the Tiruāmāttūrk Kalampakam on this sthala.

Sung by : Campantar: II:44, 50; Appar: V:44, VI:9, Cuntarar: VII: 45.

TIRUVĀRŪR

Tiruvārūr is near Āṭuturai railway station. It is a kilometre and a half south west of Tiruppanantāḷ. Tiruvārūr can be reached by road from Mayilāṭuturai, Cidambaram, Tanjore and Trichi. Other names of this sthala are Kṣetravārapuram, Ātakēcurapuram, Dēvayāgapuram, Mucukuntapuram, Nakaram, Kalicelā Antarakēcupuram, Vāṉmīkanātapuram, Devāciriyapuram, Camarkārapuram, Mūlātārapuram, and Kamalālayapuram.

Svāmi : Puṟṟiṭam koṇṭār, Tirumūlattāna naṭar, Vāṉmīkanātar.

Ampāḷ : Kamalāmpikai, Alliyaṅkōtai, Nīlōtpalāmpāḷ.

Tirttam : Kamalālayam (Dēva tīrtha), Caṅkutīrttam (Amuta tīrtha), Kayātīrttam, Vāṇitīrttam (Sarasvatī tīrtha).

Vṛkṣam : Pātiri (Sterecospermum chelonoides).

Tala Purāṇam :

Tiruvārūr is one of the Pañcabhūta sthalas, representing 'Earth' (alongwith the Ēkām-parēcuvarar temple at Kāñcipuram) as 'Ār' means 'Prithvi' (earth). It is the first among the Saptaviṭaṅga sthalas and this temple is known for the shrine for Tyāgarājasvāmi. Tyāgarāja in this sthala has more than sixty names, some of which are Vītiviṭaṅkar, Tēvar-kaṇṭapperumān, Tyāgapperumān, Āṭaravakkiṅkiṇik kālaḻakar,

Ceṅkaḻuniraḻakar, Cevvantittōṭakar, Kampikkātaḻakar, Tyāgavinōtar, Karuṇākarattoṇṭaimān, Acaintāṭum appar, Kamalēcar, Aṭikkāyiram ponvaḻaṅkiyavar, Cempoṉ tyākar, Dēva cintāmaṇi and Tyāga cintāmaṇi. He is said to have danced the 'Ajabānaṭanam' here. Viṣṇu is said to have worshipped Tyāgarāja by placing the Svāmi in His heart. The gentle movement which occurs during the inhalation and exhalation of breath is said to be the 'Ajabā naṭanam' Viṣṇu is said to have worshipped only this Svāmi among the seven viṭaṅkars.

Parāśakti (as 'kamalai') is believed to perform tapa here. Lakṣmi, Rāma and Manmatha worshipped Śiva in this sthala.

Cuntarar realised the devotion and love of the devotees of Śiva in this sthala and rendered the Tiruttoṇṭattokai at the Tēvāciriya maṇṭapam in this temple. His marriage to Paravaiyār took place here. The Svāmi went as a messenger for the sake of Cuntarar in this sthala. Cuntarar regained the sight in his right eye here. Naminanti aṭikaḷ is said to have lit the lamp of this temple with the water of Kamalālayattīrttam and the Svāmi is said to have transformed the citizens of Tiruvārūr to Śivagaṇās for Naminanti aṭikaḷ in this sthala.

Special features :

1. There are seven gopurams in this temple of which the east-facing gopuram measures one hundred and eighteen feet in height.

2. There are four circumambulatory passages, the entire temple complex is enclosed on all the four sides within high walls.

3. There are several maṇṭapams in this temple such as Bhaktakāṭci maṇṭapam, Ūñcal maṇṭapam, Tulāpāra maṇṭapam, Cittirasabhā maṇṭapam, Purāṇa maṇṭapam, Dēvaciriya maṇṭapam (Rājatāni maṇṭapam), Rājanārāyaṇa maṇṭapam (Eṇṇeykkāppu maṇṭapam) and Taṭṭaccuṟṟi maṇṭapam.

4. There are several minor shrines in this temple, some of which are Pārppatīccaram, Āṭakēcuvaram, Ānantēccuvaram, Viśvakarmēcam, Siddhiśvaram, Candracēkarar, Nāganātha svāmi in the middle of Kamalālayat tīrttam and Vānmīkanātar.

5. Other than the above there are idols of Ākāśa Vināyaka, Uccițța pillaiyār, Ṣaṇmukha, Bālasubrahmaṇya, Oṭṭuttyākar, Jvaraharēśvara, Ēkādaśarudra, Mucukuntar, Dakṣēśvar, Manucakrēśvara, Bhagīratēśvara, Kailāsattyāga, Pāṇṭiyanātar, Saptamātṛkās, Sataricīcuvarar, Cēranātar, Visvāmitrēśvara, Pūrvacakkarēcuvarar, Mahāpalīcuvarar, Raudra Durgā, Aruṇācalēcuvarar, Varuṇēcura Vināyakar, Varuṇēcurar, Pradōṣa nāyakar, Candracēkarar, Māṇikkavācakar, Tiripurasamhārar and sixty three nāyaṉmārs.

6. The utsava mūrtis of the sixty three nāyanmārs are preserved here.

7. Kamalāmpikai, Cōmakulāmpikai, Nilōtpalāmpāḷ (Alliyaṅkōtai with her left hand place on the head of child Murukaṉ carried by her attendant) and Yokāmpāḷ - the consort of Nāganātha Svāmi in the middle of Kamalālayattīrttam - are the Ampāḷ shrines in this temple.

8. There is an emerald liṅga in a casket in the shrine of Tyākēcar.

9. The Navagrahas are found in a row in this temple.

10. There are two shrines for Caṇḍēśvara in this temple. There are Yama caṇṭar where Yama himself is seated as Caṇṭēcar and Āticaṇṭar (Skt. Caṇḍēśvara).

11. There is a belief that those who worship Raṇavimōcanēcuvarar (who is found on the north side of the circumambulatory passage) will be cured of wounds, as well as be rid of their debts. People offer salt here.

12. The twenty seven stars and twelve zodiac signs are found sculpted above the Nandi in the shrine of Vanmīkanātar.

13. The chariot of this temple referred to as Ālittēr is beautiful with exquisite carvings.

14. The Pañcamukha vādyam, a unique percussion instrument is played in this temple.

15. Viranmīṇṭār, Naminanti, Ceruttuṇai, Daṇḍi and Kalarciṅkar attained liberation in this sthala.

16. Important festivals of this temple are conducted during the months of Paṅkuni (mid-Mar. - mid-Apr.), Cittirai (mid. Apr. - mid. May) and Aṭi (mid. July - mid. Aug.).

17. There are sixty-five inscriptions in this temple, most of them belonging to the Cōḻa period.

Sung by : Campantar: I: 91, 105; II: 79, 101; III: 45; Appar: IV: 4, 5, 19, 20, 21, 52, 53, 101, 102; V: 6, 7; VI: 24, 25, 26, 27, 28, 29, 30, 31, 32, 34; Cuntarar: VII: 8, 37, 39, 51, 59, 73, 83, 95.

TIRU ĀRŪR AṞANEṞI

Tiru Ārūr Araneri is a separate temple in the southern side of the circumambulatory passage of the Tiruvārūr temple. The temple is also known as Acalēccaram.

Svāmi : Aṟaneṟi Appar, Akilēcurar (Skt. Akileśvara).

Ampāḷ : Vaṇṭārkuḻali, Akilēcuvari (Skt. Akileśvarī).

Tala Purāṇam :

Naminanti aṭikaḷ lighted a lamp with water in this sthala and worshipped Śiva.

Special features :

1. The shadow of Acalēcuvarar is seen only in the east and no other direction.
2. This temple was built as a stone structure by queen Cempiyaṉ Mātēvi, according to an inscription.
3. Navarātri festival in this temple is important.

Sung by: Appar: IV: 17; VI: 33.

TIRUVĀRŪRPARAVAIYUṆMAṆṬAḶI

Tiru Ārūrpparavaiyuṇmaṇṭaḷi is in the east car street near the chariot shelter at Tiruvārūr. The temple is known as Tūvāynāyaṉār kōyil by the locals.

Svāmi : Tūvāynātar, Paravaiyuḷmaṇṭaḷēcuvarar.

Ampāḷ : Pañcin mellaṭiyammai

Tala Purāṇam :

Śiva is said to have swallowed the sea created by Varuṇa in this sthala. Sage Durvāśa worshipped Śiva here and his idol is found next to Vināyaka. It is said that Cuntarar regained sight in one of his eyes after bathing in the tank of this east-facing temple.

Sung by : Cuntarar: VII:96.

TIRU ĀLAṄKĀṬU

Ālaṅkāṭu (Skt. Vaṭāranyam) is about forty kilometres from Chennai. The temple is situated about five kilometres on the north eastern side of Ālaṅkāṭu.

Svāmi : Tēvar Ciṅkapperumān, Amirtatāṇṭēcuvarar, (Skt. Amṛta tāṇḍavēśvara) Muñcikeśvara, (Skt. Muñcikeśvara) Ūrttuvatāṇṭēcuvarar (Skt. Ūrdhva tāṇḍaveśvara)

Ampāl : Vaṇṭār kuḻali (Skt. Bhramarālakāmbā)

Tīrttam : Muktitīrttam

Vṛkṣam : Palatree (Jacktree, Borassus flabellifer), Vaṭa (Banyan tree, Ficus bengalensis)

Tala puranam :

This temple is one of the five Natarāja Sabhas and it is called Irattiṉa capai (Skt. Ratna sabhā). Once, Kālī and Śiva were competing in dance. Śiva found that Kālī was dancing on par with Himself. Śiva then performed the Ūrdhvatāṇḍava. He picked up his left earing, which had fallen down, with His left leg. He raised the left foot holding the ear ring above His head and then using His hand wore it in His ear. Kālī could not do thus and she conceded victory. It is said that this incident took place in Ālaṅkāṭu. The Ūrdhva tāṇḍavamūrti, which explains this incident, is found in this temple.

Special features :

1. In inscriptions it is stated that king Rajendra I gave the village of Paḻaiyaṉūr to Mahadēva of Ālaṅkāṭu and that this message

was communicated to all the villagers. From the following phrase 'teṅkum paṉaiyum ēḻavar ēṟappeṟātatākavum', which is found on one of the inscriptions of the temple, it can be understood that it was not allowed to tap toddy from the coconut and palmyra trees belonging to the temple.

2. Punitavatiyār, who was better known as Kārāikkāl ammaiyār, witnessed the dance of Śiva here. Since she is older than the Mūvar, her verses are known as Mūttatiruppatikam. The 11th Tirumaṟai comprises her verses. She attained Mukti here. In Paḻaiyaṉūr, which is about a kilometre from Ālaṅkāṭu, there is a temple for Kāraikkālammaiyār.

3. It is believed that the Ṛṣis Muñcikeśa and Kārkōṭaka witnessed the dance of Śiva. Hence every year during Paṅkuni Uttiram and Mārkaḻi Tiruvātirai, the Ūrdhava Tāṇḍava idol of Śiva is taken to Paḻaiyaṉūr for the Ṛṣis and brought back. Ṛṣi Kārkōṭaka attained Mukti here. Ālaṅkāṭu is one of the twenty four important sthalas of Dakṣiṇamūrti.

4. Paḻaiyaṉūr, a village nearby is often referred to along with Ālaṅkāṭu by Campantar. "Paḻaiyaṉur ālaṅkāṭṭu em aṭikaḷē".

A brāhman who lived in the village killed his wife, Navañāṉi. She was reborn as the daughter of Puricaikiḻār. She looked like a devil in her appearance. Her husband was also reborn in the name of Taricaṉacceṭṭi. There were seventy Veḷḷāḷas in the village, who always kept their promises. In order to take revenge on Taricaṉacceṭṭi, Navañāṉi approached the Veḷḷāḷas and told them that her husband had separated from her for no good reason, yet she wanted to live with him. Taricaṉacceṭṭi retorted that she was not his wife but a devil who wanted to kill him. Finally, the Veḷḷāḷas decided that the husband and wife should stay together that night and vowed to protect his life. In case he was killed, all the Veḷḷāḷas would leap into fire.

Taricaṉacceṭṭi and the woman stayed in a house that night and she killed her husband. When the Veḷḷāḷas came to know of the death of Taricanacceṭṭi, all of them leapt into fire.

This episode is mentioned in Campantar's patikam on Tiruvālaṅkāṭu.

5. After visiting the temple of Tiruūralai in Pukaliyāṇṭakaiyar takkōlam, Campantar came to Ālaṅkāṭu. He did not enter this temple as he considered it a sacred place where Kāraikkāl Ammaiyār walked on her hands. He went away and slept in the next village. That night Śiva appeared in Campantar's dream and asked if Campantar had forgotten to sing to him. Campantar then went to Tiruvālaṅkāṭu and rendered a patikam on the Lord of Tiruvālaṅkāṭu.

   Skt. Name : Vaṭāraṇyam
   Vaṭa + araṇya = forest of banyan trees.

   The five dancing places of Naṭarāja are :

Citamparam	-	Poṟcapai (Skt. Kanaka Sabhā)
Maturai	-	Veḷḷi ampalam (Skt. Rajata Sabhā)
Tirunelvēli	-	Tāmira capai (Skt.Tāmra Sabhā)
Kuṟṟālam	-	Cittira capai (Skt.Citra Sabhā)
Tiru ālaṅkāṭu	-	Ratṉa capai (Skt.Ratna Sabhā)

   Ratna capai is also known as Maṇimaṉṟu.

6. The important festivals of this temple are Paṅkuṉi Uttira viḻa, Tiruvātirai, Āṉit tirumañcaṉa viḻā.

7. There is an idol of Upadeśa Dakṣiṇamūrti.

8. There is a Maragada liṅga and a Sphaṭika liṅga in the temple.

9. At the temple of the Ūrdhva Tāṇḍava mūrti, tīrttam is given. The explanation of this practice is as follows : When Śiva performed the Ūrdhva Tāṇḍava, the Dēvas fainted because of the ferocity of the dance. Śiva sprinkled water of the river Gaṅgā, who is in his locks, to revive them. Tīrttam is given at this temple to signify this episode.

9. There are sandal wood trees in the temple.

10. There is a secret passage near Naṭarāja but the place to which it leads is unknown.

Sung by : Campantar: 1:45; Appar: IV: 68; VI: 78; Cuntarar: VII:52.

TIRU ĀLAMPOḺIL

Ālampoḻil is about eight kilometres north of Tanjore and about a kilometre and a half from Meltiruppūnturutti, on the Tirukkaṇṭiyūr - Tirukkāṭṭuppaḷḷi road route. It is known as Tiruvālampoḻil and Tiruvāmpoḻil today.

Svāmi : Ātmanātēcvarar. (Skt. Ātmanātheśvara)

Ampāḷ : Ñāṉāmpikai (Skt. Jñānāmbikā)

Tīrttam : River Kuṭamuruṭṭi

Vṛkṣam : Āl (Banyan, Ficus bengalensis) (Does not exist in the sthala at present)

Tala purāṇam :

Kaśyapa and Aṣṭa vacukkaḷ (The eight vasus) are said to have offered worship here.

Special features :

1. The temple faces west.
2. There are minor shrines of Subrahmaṇya, Vināyaka, Viśvanātha, Visālākṣī and Navagrahās.
3. The idols of Appar, Campantar, Cuntarar, and Māṇikkavācakar are found.
4. The Svāmi of this sthala is referred to as "teṉ parampaikkuṭi tiruvālampoḻil uṭaiyanātar" in the inscriptions of this sthala. It can be inferred that the temple was known as Tiruvālampoḻil and the place as Parampaikkuṭi from this inscription.
5. Navarātri, Śivarātri and the day of the star Mūlam in the month of Āvaṇi (mid. Aug. - mid. Sep.) are festival days, while all Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) and Ṣaṣṭi are auspicious to this Svāmi.

Sung by : Appar : VI : 86.

TIRUĀLAVĀY (MATURAI)

Tiruālavāy, which is also known as Madurai Mīnākṣī temple, is a very well known pilgrim centre. This is well connected by bus and train to all major towns of Tamilnadu.

Svāmi : Cokkanātar, Comacuntarar (Skt. Somasundara)

Ampāḷ : Mīnākṣī, Taṭātakai, Aṅkayaṟkaṇṇi

Tirttam : Poṟṟāmaraikkuḷam

Vṛkṣam : Kaṭampu (Anthocephalus cadamba)

Tala Purāṇam :

It is believed that, at this sthala, Śiva turned the Hālahāla viṣa (the poison emitted by the snake Vāsuki) into sweet (Maturam) nectar. Therefore, the sthala is known as Maturai.

Pārvatī was born as the daughter of a Pāṇḍya king and ruled this region. Śiva came here and married her. As Pārvati, known as Taṭātakai, was the queen of this region, she receives more importance here than Śiva.

Special features :

1. This is the Rajata (silver) Sabhā of the five Naṭarāja sabhās. Naṭarāja is seen rising his right leg instead of the usual posture of the raised left leg. This is because a Pāṇḍya king, Varaguṇa Pāṇḍya prayed to him to do so. The king was afraid Śiva would be inconvenienced because of the perpetually raised left leg.

2. The temple is an exquisite example of South Indian sculptural excellence. There are several maṇṭapas chief of which are Aṣṭaśakti maṇṭapam, Ūñcal maṇṭapam, Kiḷikkūṭṭu maṇṭapam, Kampattaṭi maṇṭapam and the thousand - pillared maṇṭapam which have beautiful and unique figures on the pillars. On the pillars of the Aṣṭaśakti maṇṭapa, the eight Śakti forms are sculpted. The Kiḷikkūṭṭu maṇṭapam has the sculptures of Vāli, Sugrīva, Draupadī and the Puruṣa animal. The Kampattaṭi maṇṭapam has sculptures of Śaṅkaranārāyaṇa, Sōmāskanda and Ardhanārīśvara. The thousand - pillared maṇṭapam has a cakra marking the sixty Tamil years. There are sculptures of Bhikṣāṭana, Nṛtta Gaṇapati, Sarasvatī, Arjuna, Ratī, Manmatha, Mōhinī and Kalipuruṣa here. The Vasanta maṇṭapam has sculptures of Taṭātakai, Mīṉākṣī Kalyāṇam, Tirumalai Nāyakkar and the lifting of Kailāśa by Rāvaṇa.

3. Airāvata Vināyaka is in the Mahāmaṇṭapa of the Mīṉākṣī shrine. Mukkuruṇi Vināyaka is on the way to the Svāmi shrine.

4. This is the sthala where Śiva performed the sixty four miraculous deeds (Tiruviḷaiyāṭal).

5. This was also the head quarters of the anicent Tamil Caṅkam (association of poets) of which Śiva himself was a member.

6. This is one of the three Śakti Pīṭhas (In Yōga, this is called 'Tuvāta cāntattalam').

7. Maṅkaiyarkaraci, the wife of Kūṉpāṇṭiyaṉ, and his minister Kulacciṟai requested Campantar to come to this sthala and reconvert the king who had become a Jaina to Śaivism. Campantar defeated the Jainas in arguments and established the superiority of Śaivism in this place.

8. Poets like Kapilar, Paraṇar and Nakkīrar lived here and so did Ulakāṇṭa Mūrti Nāyaṉār.

9. On Mondays, Ampāḷ is adorned with golden Kavaca (plates made to fit the parts of the idol) and a diamond diadem.

10. The Vimāṉam (Indra Vimāna) is also called Viṇṇiḻi Vimāṉam. It is supported by the eight elephants guarding the direction, thirty two lions and sixty - four Bhūtagaṇas.

11. In 1330 A.D., when there was a Muslim invasion, an official of the temple sealed the Sanctum and established another liṅga in the front. The invaders misled by this destroyed the new liṅga. Later, the Muslim invaders were defeated by a local king and worship was restored in the original Sanctum sanctorum.

12. Various kings have renovated and adorned the temple between the thirteenth and the eighteenth centuries A.D.

Sung by : Appar : IV:62; VI:19; Campantar : I:94; II:66; III:39, 47, 51, 52, 108, 115, 120.

TIRUVĀVAṬUTUṞAI
(GOMUKTIPURAM)

Tiruvāvaṭutuṟai, which means a place on the bank of a river (Kāvēri) where cows abound, is about two and a half kilometres from Naraciṅkaṉ

pēṭṭai railway station. It can be reached by the Mayilāṭuturai - Kumbakōṉam road route. Other names of this sthala are Gōmukti, Bhūkailāsa, Tyākapuram, Pōtivaṉam, Śivapuram, Vētapuram, Aracavaṉam, Piramapuram, Agattiyapuram, Gajāraṇyam, Nandinagar, Tarumanagar, Navakōṭi, Cittipuram and Muttikṣētram.

Svāmi : Mācilāmaṇicuvarar, Gōmuktīccuvarar (Skt. Gomuktīśvara)

Ampāḷ : Atulyakuca nāyaki, Oppilāmulaiyammai, Oppilāḷ.

Tīrttam : Mukti tīrttam or Gōmukti tīrttam, Kaivalya tīrttam, Patuma tīrttam

Vṛkṣam : Paṭar Aracu, Aracu tree (Pipal tree, Bo tree, Ficus religiosa).

Tala purāṇam:

Ampāḷ worshipped Svāmi in the form of a cow.

It is here that Tarumatēvatai worshipped Śiva and was blessed by him to become his vehicle. Śiva blessed Mucukuntaṉ with a child here and appeared before him as Tyākēcar (Puttirattyākēcar) of Tiruvārūr, showing this sthala as Tiruvārūr to him.

Śiva is said to have danced in this sthala the Cuntara naṭaṉam (Mahā tāṇḍava) from the Vīraciṅka (Vīrasiṁha) throne.

The Dēvas are said to have taken the form of Paṭar Aracu (a variety of Peepal tree) tree. Śiva resided under the tree in this sthala.

Campantar received gold coins from the Svāmi to help his father's sacrifice in this sthala. Cuntarar prayed to Śiva in this sthala requesting him to cure him of his ailment. Cēramāṉ perumāḷ nāyaṉār offered worship here.

Special features:

1. There is a huge Nandi in this temple near the inner gōpuram.
2. The minor shrines of Vināyaka and Murukaṉ, who had accompanied ampāḷ (in the form of a cow) are found in this temple.
3. Tyākēcar, Cempoṉ Tyākar, Puttirat Tyākēcar and Corṇa Tyākēcar Utsava mūrtis are preserved in the temple.

4. There are minor shrines for Tirumāḻikaittēvar and Namaccivāya mūrtikaḷ. The shrine of Tirumūlar is situated on the west side of the circumambulatory passage.

5. An inscription of Parāntaka Cōḻa I reveals that during the festival in the month of Puraṭṭāci (mid. Sep.- mid. Oct.), a play on Tirumūlar and Āriyakkūttu were conducted.

Sung by : Appar : IV:56, 57; V:29; VI:46, 47; Campantar : III:4; Cuntarar : VII:66, 70.

TIRUĀVŪR PACUPATĪCCURAM

It is about seven kilometres South West of Paṭṭīccuram. This sthala can be reached by the Kumbakōṇam. - Maṉṉārkuṭi road route via Valaṅkaimāṉ.

Svāmi : Pacupatīcuvarar (Skt. Paśupatīśvara), Aśvattanātar (Skt. Aśvattanātha), Āvūruṭaiyār.

Ampāḷ : Maṅkalāmpikai and Paṅkajavalli

Tīrttam : Kāmadhenu tīrtham, (Skt. Dhenu tīrtha), Pirama tīrttam, (Skt. Brahma tīrtha).

Vṛkṣam : Aracu (Pipal, Ficus religiosa)

Tala purāṇam:

Once Ṛṣi Vasiṣṭha cursed Kāmadhenu who on the advice of Brahmā came to this sthala and was absolved of the curse. It is believed that Brahmā, the Sapta Ṛṣis, Dēvas, Indra and Sūrya, the Navagrahas and Vasiṣṭha worshipped here. It is also believed that Vāyu, after a contest with Adiśeṣa, brought two hillocks from Kailāsa of which one is Āvūr and the other is at Nallūr.

Special features:

1. The temple is a 'Māṭakkōyil' built by Kōcceṅkaṭcōḻan, i.e. a temple with a narrow passage built on a mound.

2. The idol of the Maṅkalāmpikai was taken from the temple tank and consecrated. The idol of Paṅkajavalli is older, and is

referred to in the Tēvāram as "Paṅkaya maṅkai virumpum āvūr". Significance is attached to the worship of this Ampāḷ.

3. It is the birthplace of the Caṅkam poets, Āvūr Kiḻār and Āvūr Mūlaṅkiḻār.

4. The sculpture of a cow showering milk on the Śivaliṅga and offering worship can be seen in the flagstaff (Koṭimaram) of this temple.

5. Āvūr served as a fort in the 2nd century A.D. during the reign of Cōḻa kings.

6. Inscriptions refer to the Svāmi as, "Nittavinōta vaḷanāṭṭaic cērnta āvūrkkūṟṟattaic cērnta pacupatīcvaramuṭaiyār".

Sung by : Campantar : I : 8.

TIRUĀṈAIKKA

Tiruāṉaikkā is about a kilometre from Śrīraṅgam near Trichy. It is also known as Matakarivaṉam, Attiāraṇiyam, Tāṉapporuppuvaṉam, Uralaṭivanam and Matamātaṅkavaṉam.

Svāmi : Campukēcuvarar, Campūnāyakar, Amutapperumāṉ (Skt. Jambukeśvara)

Ampāḷ : Akilāṇṭanāyaki, Akīlaṇṭēcuvari (Skt. Akilāṇṭeśvarī)

Tīrttam : Kāvēri

Vṛkṣam : Veṇṇāval (Eugenia jambolana)

Tala Purāṇam:

There were two devotees of Śiva in Kailāśa, Puṣpānanda and Mālyavān. Once, they fought with each other about whose devotion was greater and were cursed by Śiva. They were born on earth as an elephant and a spider. At their request, Śiva told them that if they worshipped him at Āṉaikkā they would reach Kāilāsa again. The elephant and the spider followed his orders. The spider made a shelter for Śiva while the elephant destroyed the shelter made by the spider. One day, the spider out of anger, went into the trunk of the elephant

and stung the trunk. The elephant hit the trunk against a tree in pain and both of them died. They regained their original form and returned to Kailāsa. Therefore the sthala is called Āṉaikkā, after the elephant and the spider.

Special features :

1. It is believed that long ago there was a forest of white Nāval trees. A sage was performing tapa there. He took a fruit to Śiva at Kailasā and later ate it without removing the seed as it was the prasāda. Śiva made a tree grow out of his head. When the Ṛṣi approached him for help, Śiva asked him to go the place where he collected the fruit. Thus, the Ṛṣi worshipped Śiva here and Śiva became Jambuliṅga (Skt. Jambu - Tam. Nāval).

2. The Sthala purāṇa was written by Ṛṣi Kāśyapa.

3. Among the Pañcabhūta sthalas Āṉaikkā is the Appu sthala (water). Since the temple is situated between Kāvēri and Koḷḷiṭam, the Sancturm sanctorum is always damp.

4. It is believed that Umā worshipped Śiva here. Even now, the after noon pūjā is done by a priest clad in the clothes of a woman. The lord is also known as Celuṉīrttiraḷ (The collection of water) as the Goddess made a liṅga out of the water of Kāvēri.

5. This is a stone Māṭākkōyil temple built by Kōcceṅkan cōḻaṉ.

6. Brahmōtcavam in the month of Paṅkuṉi (mid. Mar. - mid. Apr.) on the day of star Cittirai is an important function. The Utcava mūrti, Somaskanda, is dressed as the Goddess while the Goddess is dressed as Śiva and brought out in procession. Teppattiruviḻā takes place in January every year in Rāmatīrttam. During the month of Āṭi (mid. July to mid. Aug.) Teppattiruviḻā is done in Sūrya tīrttam.

7. Apart from Kāvēri there are nine other tīrttams

   (1) Brahma tīrttam (2) Indra tīrttam (3) Jambu tīrttam (4) Rāmatīrttam (5) Śrīmat tīrttam (6) Agni tīrttam (7) Ākāśa tīrttam (8) Soma tīrttam and (9) Sūrya tīrttam.

8. There are sculptures which depict the sthala purāṇa of this temple. The niche sculpture of Daksināmūrti is extremely beautiful.

9. An ancient book known as Tiruāṉaikkāttiruppaṇimālai gives details of the devotees who renovated the temple. There are forty three names from the King Ceṅkaṭ Cōḻaṉ to Maṇikkavācakar in fifty six verses.

10. Gaṇeśa here is known as Aimmukappiḷḷaiyār as he has five faces. He is also known in the āgamas as Herambha Vināyaka. There is also a shrine to Vallabha Gaṇapati in the circumambulatory passage. This idol of Gaṇapati is unique as he has sixteen arms and is accompanied by his consort.

Sung by : Campantar: II:23, III:53, 109; Appar: V:31, VI:62, 63; Cuntarar: VII:75.

TIRUIṬUMPĀVAṈAM

Iṭumpāvaṉam is about sixteen kilometres south west of Tirutturaippūṇṭi railway station. It can also be reached from Neṭumpālam. Pondicherry and Tillaiviḷakam railway stations. This sthala is situated on the Muttuppēṭṭai-Vetāraṇyam road. The other names of this sthala are Vilvavaṉam, Carkuṇēcapuram, Maṅkaḷaṉāyakipuram and Maṇakkōlanakar.

Svāmi : Carkuṇanātar, (Sarguṇanātha) Maṇakkōlanātar, Iṭumpāvaṉēccurar.

Ampāḷ : Maṅkaḷanāyaki, Maṅkaḷavalli, Kalyāṇēccuvari (Maṅgalavallī, Kalyāṇeśvarī)

Tīrttam : Cītapuṣkariṇi (Skt. Śīta Puṣkariṇi), Pirama tīrttam (Skt. Brahma tīrtha), Akattiya tīrttam (Skt. Agastya tīrtha).

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

Iṭumpaṉ (Hiḍimba) offered worship to the god in this sthala. Bhīma one of the Pāṇḍavas, married Iṭumpi (Hiḍimbā) the sister of Iṭumpaṉ. Sage Vyāsa named this sthala Iṭumpāvaṉam after her. Kūṟṟatur which is near this sthala is

said to be the native place of Iṭumpan̲. Agastya witnessed the marriage of Śiva and Pārvatī at this sthala. Brahmā, Agastya, Yama and Rāma worshipped Śiva in this sthala.

Special features:

1. The temple has a three-tiered gōpuram.
2. Sūrya, Agastya, Hiḍimbā, Vināyaka, Śanīśvara, Gajalakṣmī, Murukan̲ and Bhairava are found in the circumambulatory passage.
3. The minor shrine of Veḷḷai vināyaka is in a maṇḍapa.
4. Rituals for the manes are conducted in this sthala.
5. Inscriptions inform us of the donation offered to this temple by Maratha kings.

Sung by : Campantar: I:17.

TIRUIṬAICCURAM

Tiruiṭaiccuram is situated between Chengalpet and Tiruppōrūr, a kilometre away from the village called Tiruvaṭicūlam.

Svāmi : Iṭaiccuranātar, N̄anapurīcuvarar (skt. Jñāna purīśvara)

Ampāl : Imaiyamaṭakkoṭiyammai, Kōparatnāmpikai

Tirttam : Maturam.

Tala purāṇam :

Pārvatī, in the form of a cow, is believed to have worshipped the Lord here by pouring milk over Śiva. Thus, the sthala got its name from 'iṭai' meaning 'cow'.

Special Features :

1. Ṛṣi Gautama and Sanatkumāra are believed to have worshipped here.
2. The Liṅga is made of Marakatam (emerald) and is green in colour.

3. There are cannitis of Brahmāṇḍeśvara and Brahmāṇḍēśvari here.

4. The Śivaratri pūjā is an important occasion in this temple.

Sung by : Campantar : I. 78.

TIRUVIṬAIMARUTŪR

Tiruviṭaimarutūr is situated on the Mayilāṭuturai-Kumbakōṇam road. It is also known as Iṭaimarutu, Mattiyārccuṉam (Skt. Madhyārjunam), Marutuvaṉam, Caṇpakāraṇyam and Cattipuram.

Svāmi : Makāliṅkēcar, Marutavanēcuvarar, Marutavāṇar.

Ampāḷ : Perunalamulaiyammai (Skt. Bṛhatsundarakucāmbikā)

Tīrttam : Kāvēri, Kāruṇya and Amirta tīrttam.

Vṛkṣam : Marutam tree (Terminalia arjuna).

Tala purāṇam:

Śiva is said to have appeared in the form of a flame (jyoti) from the heart of the ampāḷ (who was performing tapa), before Agastya and several other sages. Varaguṇa pāṇḍyan was rid of his Brahmahatyā sin in this sthala.

Rudra, Umā, Vināyaka, Murukaṉ, Vēdas, Kapila, Kāli, Lakṣmī, Sarasvatī, Brahmā, Airāvata and Viṣṇu worshipped Śiva in this sthala.

Sages Agastya, Rōmaśa, Mārkaṇḍēya, Vasiṣṭha, and the kings Sukīrti and Vīracōḷa worshipped the Svāmi here. The sthala gets it name from the Sthala Vṛkṣam 'Marutam'.

Special features:

1. There are five circumambulatory passages including the four streets surrounding this temple. They are Āsvamēdhā prākāram, Koṭumuṭip prākāram, Praṇavap prākāram and an inner circumambulatory passage around the Ampāḷ shrine.

2. There are thirty five tīrttams in and around this temple. Taking a holy dip in each one of them gives different beneficial results.

Specific days and offerings are outlined to achieve these desired results for the sake of the devotees. The Tirttams are Kāruṇyatīrttam, Bāṇatīrttam, Parāśara tīrttam, two Soma tīrttams, Rudra tīrttam, Patuma tīrttam, Pāṇḍava tīrttams, Indra tīrttam, Agni tīrttam, Yama tīrttam, Niruti tīrttam, Varuṇa tīrttam, Vāyu tīrttam, Kubēra tīrttam, Īcāṉa tīrttam, Kṛṣna kūpam, Kaṉaka tīrttam, Kaṅka kūpam, Garuḍa tīrttam, Vasu tīrttam, Sūrya tīrttam, Maruttīrttam, Naraciṅka tīrttam, Nandi tīrttam, Droṇa tīrttam, Irākava kūpam, Cūra tīrttam, Muṉi tīrttam, Kaccapa tīrttam, Gautama tīrttam, Kalyāṇa tīrttam, Śeṣa tīrttam, Kanda tīrttam and Airāvata tīrttam.

3. There are four vināyaka temples, one in every corner of the four streets aroud the temple.

4. There are temples for Viśvanātha in the eastern street, Ṛṣipurīśvara, in the west street, Ātmanātha in the South street and for Cokkanātar in the north street around the main temple. Hence, this sthala is refered to as Pañca liṅga sthala.

5. The shrines of Aghora vīrabhadra, Kumaraṉ, Paṭitturai Vināyakar, Paṭṭinattār and Bhartṛhari are situated at the north, south, east and western gopura entrances respectively.

6. Both the Sanctum sanctorum and the ampāḷ shrine face east. The minor shrine of Mūkāmpikai, where the Ampāḷ is said to have performed tapa in silence is a unique feature here.

7. The marriage of Śiva and Umā is conducted as a festival in the month of Vaikāci (mid. May-mid. June) on the day of the star Uttiram.

8. There are one hundred and forty nine inscriptions in this temple. This sthala is referred to as "uyyakkoṇṭa cōḻavaḷa nāṭṭut tīraimūr nāṭṭut tiruviṭaimarutūr" in an inscription.

Sung by : Campantar : I:32,95,110,121,122; II:56; Appar : IV:35; V:14,15; VI:16,17; Cuntarar : VII:60.

TIRU IṬAIYĀṞU

Iṭaiyāṟu, now known as Iṭaiyār, is about five kilometres from Tiruveṇṇainallūr.

Svāmi : Marutīcuvarar, Iṭaiyāṟṟīcar

Ampāḷ : Ñāṉāmpikai (Skt. Jñānāmbikā), Ciṟṟiṭaināyaki

Tīrttam : River Peṇṇai

Tala Purāṇam :

The sage Śuka is believed to have worshipped Śiva here.

Special features :

1. There is no Nandi in this ancient temple.
2. There are sculptures of Caṇḍeśvara, Saptamatṛkās and Bālāmṛta Vināyaka.
3. Brahmotsava is performed every year.
4. Murukaṉ is referred to here as Kaliyukarāmappiḷḷaiyār in inscriptions.
5. There are inscriptions belonging to Cōḻa, Pāṇḍya and Vijayanagara periods. One inscription mentions that this temple was destroyed by a king of Orissa in 1471 A.D, and renovated by a representative of King Cāḷuva Narasimha ten years later.

Sung by : Cuntarar VII 31.

TIRU ITAIVĀY

This sthala, Tiruiṭaivāy, is situated on the Tanjore Korataccēri - Kūttanallūr road. It is two kilometres from Kūttanallūr. This sthala was discovered in 1917 when a mound was excavated and Campantar's Tēvāram on the sthala was also found in an inscription in the temple.

Svāmi : Iṭaivāynātar, Viṭaivāyappar, Puṇṇiya Kōṭṭīcuvarar. (Skt. Puṇyakōṭīśvara)

Ampāḷ : Umaiyammai, Apirāmi (Skt. Abhirāmī)

Tīrttam : Puṇṇiyakōṭi tīrttam

Special features:

1. This small temple has the minor shrines of Vināyaka, Murukaṉ, Gajalakṣmī, Navagrahas, Bhairava, Caṇḍēśvara, Candra and Sūrya in the circumambulatory passage.

2. The Ampāḷ shrine faces South.

3. The exterior walls of the Sanctum sanctorum have Nardana Vināyaka, Dakṣiṇāmūrti, Liṅgodbhava, Brahmā and Durgā as niche sculptures.

Note : The Patikam of this sthala beginning "Maṟiyar Karattentaiyam...." has been published in the book "Muvar Tevaram Talamuṟai' by the publishers Shri. Vaikuntam, Shri Kumaraguruparaṉ, Caṅkam (1536).

Sung by : Campantar :III : 126.

TIRU INTIRANĪLAPPARUPATAM

The sthala Intiranīlapparuppatam is on the Himalayas. There is no temple but a peak called Nīlakaṇṭha is worshipped as Śiva. This peak can be seen from the Vaiṣṇava sthala of Badrinath. It can also be reached from Kathmandu, the capital of Nepal. This is about 1800 ft. above sea level.

Svāmi : Nīlācalanātar (Skt. Nīlācalanātha)

Ampāḷ : Nīlāmpikai (Skt. Nīlāmbikā)

Tirttam : Indra tīrttam

Tala Purāṇam :

Indra is believed to have worshipped Śiva here.

Special Features :

1. The peak appears blue in the early hours of the morning. As the day progresses, it turns white.

2. There is a green-coloured peak close by which is worshipped as Pārvatī. Another peak, which is close by is believed to be Indra.

3. The river Nīla Gaṅgā flows in the valley.

4. Campantar rendered a patikam on this sthala from Kāḷahasti

Sung by : Campantar II. 27.

TIRU IRĀMANATĪCCURAM

The sthala Irāmanatīcuram is about seven kilometres from Nannilam railway station and three kilometres from Tirucceṅkaṭṭaṅkuṭi. This sthala is known as Tirukkaṇṇapuram at present.

Svāmi : Irāmananṭīccurar, Irāmanātēcvarar, Irāmaliṅkēcuvarar. (Skt. Rāmanandīśvara, Rāmanātheśvara, Rāma liṅgeśvara).

Ampāḷ : Karuvār kuḻaliyammai, Cūṭikāmpāḷ, Carivārkuḻali, Cūḷikāmpāḷ

Tirttam : Cūriya puṣkaraṇi (Skt. Sūrya puṣkariṇi), Irāma tīrttam (Skt. Rāma tīrtha).

Vṛkṣam : Caṇpakam (Michelia champaca) Now there is only a ape flower tree (Tam. Makiḻamaram, Mimusaps elangi).

Tala Purāṇam:

Rāma is said to have worshipped Śiva to absolve himself of the sin of having killed Rāvaṇa here. It came to be known as "Irāmanatu īccuram". When Rāma came to this sthala, Nandi is said to have obstructed Him. But Ampāḷ intervened and stopped Nandi. She is believed to have appeared before Rāma, after which he bathed in the tīrttam of this sthala and worshipped Śiva. Thus the place came to be known as Rāma nantīccaram and later Ramanātīccaram. As an evidence to this episode, in the Sōmaskanda mūrti of this sthala, Nandi is found in one of the arms of the Ampāḷ. This is preserved at present in the Tiruppukalūr temple.

In this sthala, Nandi offered worship to Śiva and sage Durvāsa performed tapa.

Special features :

1. The minor shrines in this temple are for Vināyaka, Subrahmaṇya, Gajalakṣmī, Kālabhairava, Sūrya and Caṇḍēśvara.

2. Festivals are conducted during Saṣthi in the month of Mārkaḻi (mid. Dec. - mid. Jan.) on the day of the star Tiruvātirai and in the month of Tai (mid. Jan.- mid. Feb.) on the day of the star Pūcam.

3. Inscriptions refer to the name of the Svāmi of this sthala as "Irāmanatīccaramuṭaiyār". It is mentioned that king Kulottuṅga donated land from the region of 'civapāta cēkaramaṅgaḷam' for conducting puja in this temple.

4. The Vaiṣṇava sthala of Kaṇṇapuram is adjacent to this temple.

Sung by : Campantar: I:115.

TIRUIRĀMĒCCUVARAM (RĀMĒŚVARAM)

This is a well-known pilgrim centre at the extreme south of India. There are trains and buses from Chennai and all other important towns of Tamil Nadu. It is in an island.

Svāmi : Irāmanātaccuvāmi, Rāmaliṅkēcuvarar, (Skt. Rāmaliṅgēśvara)

Ampāḷ : Parvatavardhinī, Malaivaḷarkātali

Tīrttam : There are twenty two tīrthas (in the form of wells) within the temple and twenty two around it. The most important is the Kōṭitīrtha within the temple. Some other important tīrthas are Lakṣmī tīrtha, Mādhava tīrtha, Nalatīrtha, Cakra tīrtha, Rāma tīrtha, Lakṣmaṇa tīrtha and Dhanuṣkōṭi tīrtha.

Tala Purāṇam:

When Rāma reached this place on his way to Ayodhyā, after killing Rāvaṇa, he wanted to worship Śiva. He asked Haṉumāṉ to get liṅgas from the bank of the river Narmadā. Hanumāṉ was carrying two liṅgas from the Narmadā to this place when Nārada intervened and asked him to fetch one more for Hanumān to worship. Hanumān returned to find a liṅga for himself.

Meanwhile, Rāma was impatient with the delay and worshipped a liṅga made by Sītā, with the sand on the seashore.

This is the Rāmaliṅgēśvara worshipped today. When Hanumān returned, he was angry that the liṅga he brought was not being worshipped by Rāma. He tried to uproot the liṅga made by Sītā with his tail. In this effort his body turned red, but the liṅga could not be uprooted. Later, the liṅga brought by Hanumān, Viśva liṅga, was also consecrated and this can be seen in the Hanumān maṇḍapa now.

Special features :

1. This is a huge temple with excellent architecture.

2. Kāśī and Rāmēśvaram are the two most important pilgrim centres. A pilgrimage to Kāśī is not considered complete until a pilgrimage to Rāmeśvaram is also completed.

3. Rāma is believed to have built a bridge from this sthala across the sea to reach Laṅkā. This place is called Setu or Dhanuṣkōṭi and is around five kilometres from the temple. About two kilometres away from the temple is the Gandhamādana parvata where Rāma's foot prints are found.

4. There are minor shrines of Viśvanātha, Mahāgaṇapati, Santāna gaṇapati, Sabhāpati, Raṅganātha, Murukaṉ, Sētumādhava and Lakṣmī.

5. A Srilankan king called Parākramabāhu is believed to have built the Gōpuras and the Ampāḷ shrine in the twelfth century. There is a Śrīcakra in the Ampāḷ shrine.

6. The third circumambulatory passage is one of the longest in the world.

7. The Vināyaka of the sthala is Uppūr Veyyilukanta vināyakar.

8. There are six idols of Kāli, one of Muṉiccuvarar and one of Karuppaṇṇaccuvāmi guarding the temple on the eight sides.

9. There is a place near the temple called Ēkāntarāmaṉ. It is said that Rāma held consultations with his generals here before going to Laṅka. While he was discussing his plans, the sea roared so loudly that he could not be heard. Rāma was angered and he silenced the sea. Therefore Rāma is here known as Ēkāntarāmaṉ (Rāma in solitude).

Sung by : Appar : IV : 61; Campantar . III : 10 and 101.

TIRU IRUMPŪḶAI

Tiru Irumpūḷai is situated between Nīṭāmaṅkalam and Kumbakōṇam. It is also known as Ālaṅkuṭi. As Puḷai is the sthala Vṛkṣam, this sthala came to be known as Irumpūḷai.

Svāmi : Kāci Āraṇiyēcurar, (Skt. Kāśī Araṇyeśvara) Āpatcakāyar (Skt. Āpatsahāya).

Ampāḷ : Ēlavār Kuḻaliyammai, Ēlālakāmbā

Tīrttam : Amirta Puṣkaraṇi tīrttam (This is found as a moat around the temple). The Amṛta used by the devas for abhiṣeka is said to have become this tīrttam.

Vṛkṣam : Pūḷai (red Silk Cotton, Bambax malabaricum)

Tala purāṇam:

This is the sthala where Śiva is said to have consumed the Halahala posion, in order to save the Devas. It came to be known as Ālaṅkuṭi since then.

Sage Viśvāmitra offered worship in this sthala. This is one of the Pañca Āraṇya sthalas.

Special features:

1. The temple has a five-tiered gopuram.
2. On entering the gōpuram, the first shrine is of Kalaṅkāmal Kātta Piḷḷaiyār, (the Piḷḷaiyār who protected against distress) who is said to have protected the Dēvas from the deadly poison. He is also known as Akalaṅka Vināyaka.
3. The minor shrines of Sūrya, Naṭarāja, Śanīśvara, Saptamātṛkās and Cukkiravāra Ammaṉ are found in this temple.
4. The idols of Appar, Campantar, Cuntarar, Māṇikkavācakar, Sūrya, the Saptaliṅgas - Sōmēśa, Gurumokṣēśvara, Sōmanātha, Saptarṣinātha, Viṣṇunātha, Brahmeśa and Kāśī Viśvanātha with Visālākṣī - and Agastya are in the inner circumambulatory passage.
5. The Utsava mūrtis of Āgñā Gaṇapati, Sōmāskanda, Vināyaka, Subrahmaṇya, Caṇḍēśvara, Kalyāṇaśāstā, Sapatamātṛkas and Dakṣiṇāmūrti with the four sages (Caṉakāti nālvar) are in this temple.
6. The main deity, Āpatsahāya liṅga faces east.

7. The Dakṣiṇamūrti shrine is important in this sthala and Thursdays are considered auspicious for offering worship at this sthala. Dakṣiṇāmūrti, as Utsavamūrti, is taken in procession on a chariot during Guruppeyarcci. This sthala is also known as 'Guru sthala'.

8. There is a well inside the temple called Nāṉakūpam.

9. The water from the "Pūḷaivaḷa āṟu" which flows east of this sthala is brought for the abhiṣēka during the month of Aippaci (mid Oct - mid Nov.)

10. Festivals are conducted during Guruppeyarcci (transition of Jupiter) on the full Moon day in the month of Cittrai (mid. Apr.- mid. May), on the day of the star Pūcam in the month of Tai (mid. Jan. - mid. Feb.) and on the day of the star Uttiram in the month of Paṅkuṉi (mid. Mar.- mid. Apr.).

Sung by : Campantar : II:36.

TIRU IRUMPAI MĀKĀḶAM

It is about eight kilometres from Pondicherry railway station.

Svāmi : Mākālēcuvarar (Skt. Mahākāleśvara)

Ampāḷ : Maturacuntaranāyaki, (Skt. Madhura Sundaranāyakī) Kuyilmoḻiyammai.

Tīrttam : Mākāla tīrttam

Vṛkṣam : Puṉṉai (Callophyllum inophyllum)

Tala Purāṇam:

Mahākāla is believed to have worshipped here. Ṛṣi Atri also worshipped here.

Special Features :

1. The linga in the Garbhagṛha is split into three at the top. This is explained in a story thus :

   During the reign of Kulōttuṅka cōḻa, there was a famine in the region. The king declared that anyone who finds the cause of

the famine would be amply rewarded. At this time, a Siddha called Kaṭuveḷicittar, was performing tapa in this temple. He survived eating only mature leaves of Pipal tree (Tam. Aracu tree). A dancer, Vaḷḷi, associated with the temple, decided to consult him. She placed a leaf of the Pipal tree on his extended palm while he was deep in meditation and he opened his eye. The dancer requested him to provide relief from the famine. Subsequently, when the Siddha came to the temple Vaḷḷi was dancing there. As he arrived, one of her anklets fell down and the Siddha clasped it back on her ankles. Seeing this, people gathered at the temple ridiculed the Siddha. He felt insulted and sang a verse addressed to the Lord commanding him to split. The top of the Liṅga immediately split into three pieces and one piece fell at a distance - a place now known as 'Kaṭuveḷi'. When the people who laughed at him realised their fault and begged to be forgiven, the Siddha sang another verse requesting that the pieces that fell off the liṅga be assimilated again. Two of the pieces that fell off stuck again to the liṅga and the place where the third piece had been, remains a hollow still.

Sung by : Campantar II : 117.

TIRU ILAMPAIYAṄKŌṬṬUR

This sthala is about three kilometres away from Kūvam and is also on the Madras - Kāñcipuram bus route.

Svāmi : Cantiracēkaraṉ (Skt. Candraśekhara), Arampēcuvarar, Teyvanāyakēcuvarar (Skt. Devanāyakeśvara).

Ampāḷ : Kōṭēntumulai ammai.

Tīrttam : Cantira tīrttam (Skt. Candra tīrtha)

Vṛkṣam : Mallikai, Jasmine (Jasminum anestomosans)

Tala Purāṇam:

Rambhā and other celestial nymphs are believed to have worshipped at this sthala. So it was known as Arampaiyankkōṭṭur (Arampai - Rambhā) but later became Ilampaiyaṅkkoṭṭur. Now, it is known as Elumiyaṉ kōṭṭur.

Special Features:

1. It is said that when Campantar was travelling in his palanquin in this region, Śiva himself came disguised first as a boy and then as an old man and hinted at the existence of this temple. But the followers of Campantar did not recognise him. Then he came in the form of a cow and butted against the palanquin. Campantar decided to follow the cow. When they reached the temple, the cow vanished and Campantar realised that it was Śiva Himself who had lead him to the temple.
2. The Koṣṭha mūrti of Dakṣiṇamūrti is Yoga Dakṣiṇamūrti.
3. Viṣṇu's image is found as the Koṣṭhamūrti instead of Liṅgodbhava.
4. The Āvuṭaiyār is in the form of a lotus. (The priest in the temple at Kūvam also performs Pujā here. So, it is advisable for the pilgrims to go to Kūvam first and bring him to his sthala)

Sung by: Campantar I. 76.

TIRU IṈṈAMPAR (IṈṈAMPŪR)

Iṉṉampar is about six and a half kilometres from Kumbakōnam and three kilometres from Tiruppurampiyam. This sthala is known as Iṉṉampūr today. This is situated in the Kumbakōnam-Tiruvaiyāṟu bus route.

Svāmi : Eḻutturinātecuvarar, Tāṉtōṉriyīcar.

Ampāḷ : Koṇṭār pūṅkuḻalammai, Nittiyakalyāṇi, Cukanta Kuntalāmpikai (Skt. Sugandha Kundalāmbikā).

Tīrttam : Airāvata tīrttam.

Vṛkṣam : Ceṇpakam (Champac, Michelia Champaca), Palā (Jack fruit, Artocarpus integrifolia).

Tala purāṇam:

It is believed that Ṛṣi Agastya worshipped Śiva and learnt the exposition of grammar from the Svāmi. It is also the sthala where Śiva, in the guise of an accountant, submitted the temple accounts to a king .

Special features :

1. The elephant Airāvata offered worship in this sthala.
2. The temple has a five-tiered gōpuram.
3. There are two Ampāḷ shrines in this temple.
4. The temple has a Gajapṛṣtha vimāna.
5. The idols of Vināyaka, Subrahmaṇya, Sūrya, Candra and Navagrahas are found in the circumambulatory passage.
6. In one of the pillars the sculpture of Nardana Vināyaka (dancing posture) is found.

Sung by : Campantar : III:95; Appar : IV:2; IV:100; V:21; VI:89.

TIRU ĪṄKOYMALAI (TIRU VĪṄKANĀTA MALAI)

Tiru īṅkōymalai is near Musiri on the Trichy-Salem bus route. It is about four kilometres from Kuḷittalai railway station. The temple is on a hill.

Svāmi : Marakatācalēcvarar (Skt. Marakatācaleśvara).

Ampāḷ : Marakatavalli (Skt. Marakatavallī).

Tala Purāṇam :

It is believed that Ṛṣi Agastya assumed the form of a housefly (Tam.ī) and worshipped the lord here. Therefore, this sthala is called Īṅkōymalai.

Special features :

1. The liṅga here is a maragada liṅga (emerald liṅga).
2. Since Pārvatī worshipped at this sthala, the hill is called Śivaśaktimalai
3. There is a temple to Bhogamuṉivar at the foot of the hill.
4. The rays of the sun fall on the liṅga on the Śivaratrī day.
5. Worshipping at Kaṭampanturai in the morning, at Vāṭpōkki at noon and at Īṅkōymalai in the evening on the same day is believed to be beneficial to devotees.

Sung by : Campantar I : 70.

TIRUUCĀTTĀṈAM

Tiru Ucāttāṉam is about three kilometres north of Muttupēṭṭai railway station. It is known as Kōvilūr at present. Tiru Ucāttāṉam is situated about two kilometres on the Muttuppēṭṭai - Maṉṉārkuṭi road.

Svāmi : Mantirapurīcurar (Skt. Mantrapurīśvara)

Ampāḷ : Periyanāyaki

Tīrttam : Anumaṉ tīrttam (Skt. Hanumāntīrtha), Mārkkaṇṭēya tīrttam, (Skt. Mārkaṇḍēya tīrtha), Gautama tīrtha.

Vṛkṣam : Mā (Mango tree, Mangifera Indica).

Tala purāṇam :

It is said that Śiva imparted some sacred mantras to Rāma, before Rāma left for Ceylon. The Svāmi came to be known as Mantirapurīcuvarar since then and the sthala Ucāttāṉam, as Rāma consulted and took suggestions from Śiva for building a dam across the ocean (inorder to reach Ceylon). (Ucāvutal, in Tamil, means 'to consult' or 'get details from someone'). Viśvāmitra witnessed the dance of Śiva here. Indra, Viśvāmitra, Rāma, Lakṣmaṇa, Jāmbavāṉ, Sugrīva and Hanumān worshipped here.

Special features :

1. This east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.

2. Atikāra nandi is found after entering the inner gopuram.

3. The inner circumambulatory passage contains Sūrya, the sixty-three nāyaṉmārs, Śiva with Ampāḷ, Saptamātṛkās, Saptakannikās, Vīrabhadra, Kāli, Kāśī Viśvanātha, Cūtavaṉa Vināyaka, Sōmāskanda, Varuṇa and the liṅga worshipped by him, Rāma and the liṅga worshipped by Him, Mārkaṇḍēya and the corresponding liṅga, Subrahmaṇya with Vaḷḷi and Tēyvayāṉai (Skt. Dēvasena) Gajalakṣmī, Sarasvatī, Śaṉīśvara, Naṭarāja Sabhā, Bhairava and Candra.

4. Scenes from the sthala purāṇam are painted in the front maṇḍapa.

5. The sthala purāṇam finds supporting evidence in the names of the landmarks near this sthala, like Jāmbavāṉ Ōṭai (a stream), Anumān Kāṭu, a temple for Rāma and place with names Sugrīvaṉpēṭṭai and Tampikkunallāṉ paṭṭiṉam.

6. The main deity, a Svayambhu liṅga, is white in colour. As He is said to reside under the sthala vṛkṣam Mango tree, this sthala was known as Māvaṉam earlier and, at present, as Cūtavaṉam. In accordance with this, the sthala Vināyaka too is seen holding mango leaves in his hand.

7. Inscriptions of the periods of Vikrama Cōḻa, Kulōttuṅga III and Sundara Pāṇḍya are found in the temple. The inscriptions refer to the Svāmi as "Tiruvucāttāṉamuṭaiya nāyaṉār" and the Ampāḷ as "Periya nācciyār".

Sung by : Campantar: III:33.

TIRU ŪṞAL TAKKŌLAM

This sthala is on the southern end of Ālaṅkāṭu. It can be reached by train on the Madras - Kāñcipuram line. It is about nine and a half kilometres from Kūvam.

Svāmi : Jalanātēcuvarar (Skt. Jalanātheśvara), Tiruvūralnātar, Umāpatīcar (Skt. Umāpatīśa).

Ampāḷ : Kirirāca Kaṉṉikai, Mōkaṉavalli (Skt. Girirāja Kannikā, Mohanavallī).

Tīrttam : Nanti Tīrttam (Skt. Nandi tīrtha).

Tala Purāṇam :

This sthala is believed to have been the place where Dakṣa was beheaded by Vīrabhadra. Dakṣa cried out loud when his head was severed and therefore, it is known as Takkōlam (Takkaṉ - Dakṣa, Ōlam - cry).

Special features :

1. On the Western side of the temple, there is a natural spring. Water from the spring fills the tank inside the temple through Nandi's mouth. It goes around the Lord and comes out through

another Nandi. Since water comes through Nandi's mouth, this temple is known as Pokkēcuvar temple. It is also referred to as Kaṅkātarēcurar temple.

2. Nearby, there is a temple for Tiru Māmpaḻēcuvarar. The story goes that He was worshipped by Ṛṣi Gautama, who accompanied the Pāṇḍavas. Śiva gave Gautama a mango fruit every year and hence is called Māmpaḻēcuvarar. There are also sculptures of the Pāṇḍavas in the temple.

3. Periyapurāṇam mentions this temple. The sthala purāṇam of Oṟṟiyūr refers to the Nandi in this sthala.

4. The Liṅga here is made of sand and so Abhiṣeka is done only to the Āvuṭaiyār.

5. Instead of the Liṅgodbhava, the usual Koṣṭha Mūrti, Viṣṇu, seated with one leg folded and the left arm resting on his thigh, is found.

6. There is a beautiful sculpture of Durgā on the Koṣṭha. The Koṣṭha Mūrti of Brahmā is also found seated, unusually.

Sung by : Campantar I. 106.

TIRU ETIRKOḶPĀṬI

Etirkoḷpāṭi is about eight kilometres from Kuṟṟālam railway station. It is also known as Mēlaittirumaṇañcēri. This sthala lies on the Mayilāṭuturai-Kuṟṟālam road. From Kuṟṟālam, one has to take the road leading to Pantanallūr, reach Añcār vārttalai, and turn right to the road leading to Tirumaṇañcēri. The temple is locally referred to as 'Mēlakkōyil'.

Svāmi : Irāvatēśvarar, Matyānēcvarar (Skt. Madhyāhneśvara)

Ampāḷ : Malarkkuḻal mātāmmai, Cukanta kuntalāmpikai (Skt. Sugandha Kundalāmbikā).

Tala purāṇam :

A prince, who had got married at Vēḷvikkuṭi to the girl he had been betrothed to after over coming several hurdles by the grace of Śiva, is said to have come to this sthala. Śiva is believed to have met the newly wed couple on the way, in the

guise of the princes' maternal uncle (Ammāṉ), and welcomed them. Since Śiva waited for them at this place, it came to be called Etirkoḷpāṭi. Some believe that Erutupāṭi became Etirkōḷpāṭi. Airāvata is said to have offered worship here.

Special features:

1. The temple has a three-tired gōpuram, facing west.
2. The idols of Bhairava, Śaṅiśvara, Sūrya and Vināyaka are found in the outer circumambulatory passage.
3. The minor shrines of this temple are for Vināyaka, Subrahmaṇya and Mahālakṣmī.
4. The Ampāḷ shrine is to the left side of the main entrance.

Sung by : Cuntarar: VII; 7.

TIRU ERUKKATTAMPULIYŪR

This sthala Erukkattampuliyūr is popularly known as Rajendra paṭṭaṇam and is about twelve kilometers from Viruttācalam. This is also close to the sacred Vaiṣṇava sthala of Srimuṣṇam

Svāmi : Śvētārkavaneśvara, Nīlakaṇṭēśvara.

Ampāḷ : Apītakucanāyakī, Nīlamalarkkaṇṇi, Nilōṟpalāmpāḷ

Tirttam : Nilōṟpala tīrttam

Vṛkṣam : Veḷḷerukku (Calotropis gigantea-albiflora)

Tala Purāṇam :

Ṛṣi Vyāghrapāda worshipped here. The five sthalas (Perumpaṟṟappuliyūr, Tiruppātiripuliyūr, Omāmpuliyūr, Perumpuliyūr and Erukkattampuliyūr) at which this Ṛṣi worshipped, are known by the suffix puliyūr. As the sthala Vṛkṣam is Veḷḷerukku, the sthala is known as Erukkattam puliyūr.

Special features :

1. Rudraśarma, who was dumb, regained his speech by worshipping Śiva here.

2. This is the place where Tirunīlakaṇṭa Yālpāṇar was born and there are sculptures of the Nāyaṉār and his wife Mataṅka Cuṭāmani here.

3. There is a Caṉṉiti of Caṭṭanātar, at a slightly elevated level, above the Dakṣiṇāmūrti caṉṉiti.

Sung by : Campantar I; 89.

TIRU ERUMPIYŪR (TIRUVERUMPŪR)

Tiruverumpiyūr is built on a hill. The sthala is on the Trichi- Tanjore highway. Other names of this sthala are Pippilīccaram, Maṇikkūṭam, Ratṉakkūṭam, Tiruverumpipuram, Erumpīcam, Piramapuram, Ilakkumipuram, Matuvaṉapuram and Kumārapuram. It is known as Tiruverumpūr and Tiruvarampur today.

Svāmi : Erumpīcurar, Erumpīcar, Māṇikkaṉātar, Pippilikēśvara, Matuvaṉēcvarar, (Skt.Madhuvaneśvara) Māṇikuṭā calapati (Skt. Maṇikūṭācalapati)

Ampāḷ : Naruṅkuḻal nāyaki, Matuvanēśvari, Cauntaranāyaki, (Skt. Ratnāmbā, Madhuvanēśvarī, Saundaranāyaki)

Tirttam : Pīrama tīrttam (Skt. Brahma Tīrtha)

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

Viṣṇu, Brahmā and the Naimiśāraṇya offered worship here. Indra and the Dēvas are said to have assumed the form of ants and worshipped in this sthala and hence the name Erumpiyūr. (Tam. Erumpu-ant)

The Dēvas and Indra approached Brahmā and sought his help to kill the Dārukāsura, and assumed the form of ants at the suggestion of Brahmā. They came to this sthala and worshipped Siva.

Special features :

1. The temple, facing east, is on a hillock.

2. The idols of Appar, Campantar, Cuntarar and Māṇikka vācakar, Saptamātrkās, and the Shrines of Vināyaka, Kāśi Viśvanātha,

Ā<u>r</u>umukan and Gajalakṣmī are in the inner circumambulatory passage.

3. The sculpture of Śaṅkaranārāyaṇa is found in the niche of Liṅgodbhava on the west exterior wall of the Sanctum sanctorum.

4. There are minor shrines of Caṇḍēśvara, and Navagrahas with Sūrya and his consort.

5. As the main deity, the liṅga, appears like an anthill, water is not used for any ritual. The linga appears to be tilted to the north side which, according to local belief, was to facilitate an easy climb for the Dēvas and Indra who offered worship in the form of ants. There are traces evident on the liṅga to show that ants travelled over it.

6. The pillars in the temple maṇḍapa are highly ornamental with innumerable sculptures.

7. As the Ampāḷ shrine was partially destroyed during the Mughal invasion, another Ampāḷ has been consecrated in a shrine facing west in the outer circumambulatory passage.

8. The inscriptions refer to the Svāmi as "Tirumalaiyāḻvar" and "Tiruveṟumpiyūr uṭaiya nāyaṉār". The sthala is mentioned as "Śrī Kaṇṭa caturvēti maṅgalam".

Sung by : Appar : V:74; VI:91.

TIRUĒṬAKAM

This sthala, Tiruēṭakam, is about five kilometres from Cōḻavantan railway station on the Madurai - Colavantan route.

Svāmi : Ēṭakanātar

Ampāḷ : Ēlavārkuḻali, Cukantakuntaḷāmpikai, (Skt. Sugandha kundalāmbikā) Mātēviyampikai.

Tīrttam : Piramatīrttam (Skt. Brahma tīrtha)

Vṛkṣam : Vilvam (Bael, Aegle marmelos)

Tala purāṇam :

According to one account, this sthala was called Cēṭanūr after Ādiśeṣa (Tam. Āticēṭan) who worshipped here and later became Ēṭakam. The name Ēṭakam is also associated with Campantar. Once, to prove the supremacy of Śaivism over Jainism, Campantar wrote a patikam on a palm leaf (ēṭu) and threw it into the Vaikai. The leaf went against the current and reached this sthala. When Campantar sang another patikam here, the leaf came up to the banks. Therefore, the place is called Ēṭakam.

Special features :

1. The Sanctum sanctorum is beautifully sculpted.
2. There are cannitis of Śāstā, Candra and the star Kṛittikā.
3. Bathing in the Brahma Tīrtha is believed to cure depression and other psychological disorders.
4. The idol of Campantar is seen without the cymbals in his hands.
5. The incident of the palm leaf is reenacted on the first day of Āvaṇi (mid. Aug. - mid. Sep.)
6. Śaṅkhābhiṣeka, performed on Tuesdays in the month of Kārttikai (mid. Nov - mid. Dec), is considered auspicious.

Sung by : Campantar: III : 32.

TIRUVAIYĀṞU

Tiruvaiyāṟu is eleven kilometres north of Tanjore. Other names of this sthala are Pañcanatam, and Bhūlōka Kailāsam.

Svāmi : Pañcanatīcuvarar, (Skt. Pañcanadīśvara) Cēmpoṟcō tīcuvarar, Aiyāṟappaṉ Aiyāṟṟicar, Praṇatārttikarar (Skt. Praṇatārttihara)

Ampāḷ : Tarumacamvarttini (Skt. Dharmasamvardiṉī) Aṟam vaḷartta nāyaki

Tīrttam : Kāvēri, Cūrya tīrttam (Skt. Sūrya tīrtha)

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

Tiruvaiyāṟu is one of the Saptasthāna sthalas. Svāmi is said to perform pūja to Himself in this sthala. A priest, who used to perform Pūja by rotation in this temple, had once gone to Kāśī on a pilgrimage and could not return on time. Śiva is said to have taken over the form and duties of the priest. When the priest returned, he questioned the person (Svāmi) who had taken over in his absence. The Svāmi invited the priest inside the Sanctum sanctorum and vanished. Since this incident, two lingas and Ampāḷ have been preserved in an iron casket, to which regular abhiṣeka and pūjas are conducted. They are an emerald liṅga, a crystal liṅga and a crystal Ampāḷ. This is conducted as a festival, symbolically, in the month of Cittirai (mid April - mid May) on the day of the star Āyilyam. Indra, Lakṣmī and Vāli are said to have worshipped Śiva here.

It is in this sthala that Appar witnessed the scene of Kailāsa. This event is conducted as a festival in this temple annually in the month of Āṭi (mid July - mid Aug) on the New Moon day.

Śiva is said to have made way, amidst the waters of the flooded Kāvēri, for Cuntarar and Ceramāṉ in this sthala.

Special features:

1. There are four gōpurams, one on each direction. The east-facing main gōpuram of this temple is seven-tiered and the inner gōpuram is three-tiered.

2. The Teṉkayilai temple, where Appar is said to have had a vision of Kayilai (Skt. Kailāsa), is a seperate structure with a three-tiered gōpuram, within the precincts of the main temple.

3. Near the western gōpuram is a seperate temple known as Vaṭakayilāyam Ulakamātēvīccaram.

4. There are five circumambulatory passages in this temple and several maṇṭapams such as Muttimaṇṭapam, hundred-pillared maṇṭapam, Utsava maṇṭapam, Āstāṉa maṇṭapam, Prasaṅka sabhā maṇṭapam and Cokkaṭṭāṉ maṇṭapam.

5. The inner circumambulatory passage contains paintings on the walls of the Alaṅkāra maṇṭapam.

6. Bhavāninātha liṅga, Ādi Vināyaka, Navagrahas, Pañcabhūta liṅgas, Candraśekhara, Siddhi Vināyaka, Viśvanātha and Viśālākṣī, Daṇḍapāṇi, Subrahmaṇya, Selva Vināyakar, Āvuṭai Vināyaka, Mahālakṣmī - Sarasvatī - Durgā shrine, a seperate shrine for Caṇḍēśvara, Naṭarāja, liṅgas of the other six Sapthasthāna sthalas and Jvaraharēśvara are all found in the inner circumambulatory passage.

7. The main deity is a Svayambhu liṅga. The Svāmi is known as Pañcanatēśvarar (Skt. Pañcanadeśvara). The reason behind the name is said to be the following episode. Nandi was born to Silāta maharṣi in the neighbouring Antaṇakkuṟicci, on the day of the star Tiruvātirai in the month of Paṅkuṉi (mid March-mid April). Śiva summoned Nandi the same evening and performed abhiṣeka with five different liquids, viz., Sūrya tīrtha, Candra tīrtha, the foaming liquid from the mouth of the Nandi, Kāvēri water and the breast-milk of the Ampāḷ, gave him the title 'Atikāra nandi' and assigned him the responsibility of a guardian. The Lord conducted the wedding of Nandi the next day, the day of the star Puṉarpūcam, at Tirumaḻapāṭi. The saptasthāṉa viḻa or Ēḻūr tiruviḻa is conducted in the month of Cittirai (mid April - mid May), symbolically, as marriage procession to all the seven sthalas.

8. Dharmasamvardhinī Ampāḷ shrine is known for its sculptural beauty. The circumambulatory passage contains Sūrya, Vināyaka, Subrahmaṇya and Caṇḍikēśvarī.

9. A festival is conducted in the month of Cittirai (mid April - mid May), for twelve days. On the full Moon day of the month of Cittirai, is the Ēḻūr Viḻa representing the marriage of Nandi.

10. More than seventy inscriptions have been deciphered in this temple. An inscription belonging to the period of Rājarāja I refers to this sthala as "Rājēndra ciṅka vaḷanāṭṭup poykai nāṭṭut Tiruvaiyāṟu", an inscription of the period of Kulōttuṅgan III refers the sthala as, "puvaṉamuḻutuṭaiyāḷ vaḷanāṭṭup poykai nāṭṭut Tiruvaiyāṟu" and in a Jaṭāvarmaṉ Cuntarapāṇḍian

inscription, the sthala is referred to as "Rājarāja vaḷanāṭṭup poykai nāṭṭut Tiruvaiyāṟu'.

Sung by : Campantar: I:36, 120, 130; II:6, 32; Appar: IV:3, 13, 38, 9, 40, 91, 92, 98; V:27, 28; VI: 37, 38; Cuntarar VII:77.

TIRU OṞṞIYŪR

It is about eight kilometres from Chennai and there are several city buses to the temple.

Svāmi : Ātipurīcuvarar (Skt. Ādipurīśvara) Māṇikkattiyākar, Puṟṟiṭaṅkoṇṭār

Ampāḷ : Vaṭivuṭaiyammai, Tiripuracuntari (Skt. Tripurasundarī)

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha)

Vṛkṣam : Makiḻa tree (Minusops elangi)

Tala purāṇam :

The Lord saved the village from a deluge and, therefore, the place is known as Oṟṟiyūr.

Special Features :

1. Once, a Cōḻa king sent a message on a palm leaf, during a famine, to reduce the amount spent on pūjā and other expenses. The Lord of this place changed it so as to exempt Oṟṟiyūr from following the order. Since then, the Lord is known as eḻuttaṟiyum perumāṉ.

2. The Lord gave rubies to Ēlēla; hence, he is called Māṇikkat tyākar.

3. He wore the snake Vāsuki on his body and is, therefore, known as "Paṭam pakka nātar".

4. Cuntarar married Caṅkili nācciyār here (see Cuntaramūrti, pg.no.30).

5. Paṭṭinattu aṭikaḷ attained Mukti at Oṟṟiyūr.

6. Kaliya nāyaṉār served the Lord here.

7. The full moon day of the month of Māci (mid Feb - mid March) is important here. A festival is celebrated for ten days. The Makiḻaṭi Cēvai on the ninth day is well known.
8. On the wall behind Naṭarāja, there is a beautiful image of Ēkapādamūrti.
9. On one of the pillars in the front Maṇḍapa, there is a sculpture of Bhartṛhari.
10. The Liṅga in this sthala is a Nāgaliṅga.
11. The twenty-seven stars are believed to have worshipped here and, therefore, there are twenty-seven liṅgas named after the stars.
12. There is a Caṉṉiti to Ādiśankara, who is supposed to have pacified the fierce 'Vaṭṭappāṟai Ammaṉ'.
13. There is a small temple to Paṭṭinattār, at a short distance from this temple.

Sung by : Campantar: III: 57; Appar: IV: 45, 46, 86; V:24; Cuntarar: VII:54, 91.

TIRU ŌṆAKĀNTAṈTAḶI

This sthala, Ōṇakāntaṉtaḷi, is about a kilometre and a half from Kāñcipuram.

Svāmi : Ōṇēcuvarar and Kāntēcuvarar.

Ampāḷ : Kāmāṭciammai

Tala Purāṇam:

Two lieutenants of Bāṇāsura, Ōṇan and Kāntaṉ, are believed to have worshipped Bhairava here, establishing pillars of Coral and Eṛukku and bronze doors. (They were defeated by Toṇṭaiman and the pillars and doors were taken away to Tirumullaivāyil and Tiruvoṟṟiyūr).

Special Features :

1. Two Liṅgas, Ōṇēcuvarar and Kāntēcuvarar, worshipped by the two Asuras, are found in two Garbhagṛhas.

2. A Liṅga worshipped by Jalandhara is also found in the temple.

3. Cuntarar prayed to the Lord here for gold coins to help devotees. He began singing a patikam and, as he was singing the fifth song, Śiva hid in a Tamarind tree close by. Realising this, Cuntarar completed the patikam at the tree and the Lord, pleased with him, caused the fruits of the tree to turn into gold.

Sung by : Cuntarar VII. 5.

TIRUŌTTŪR

It is about thirty kilometres from Kāñcipuram. This sthala is better known as Ceyyāṟu of Tiruvattipuram.

Svāmi : Vētapurīcuvarar (Skt. Vēdapurīśvara), Vētanātar (Skt. Vēdanātha)

Ampāḷ : Iḷamulai nāyaki (Skt. Bālakucāmbikā)

Tirttam : Kalyāṇakōṭi tīrttam.

Vṛkṣam : Palmyrah tree (Borassus flabellifer)

Tala Purāṇam:

It is believed that Śiva, seated under a banyan tree, taught the Vēdas to Dēvas and Ṛṣis. Hence it is known as Ōttur ('ōtu' means to preach) also called Vēdapuri.

Special Features :

1. The sthala vṛkṣa, a palmyrah tree, is sculpted on a column near the Ampāḷ Caṉṉiti (Five palm trees are also found in the circumambulatory passage).

2. There are five liṅgas representing the Pañcabhūtasthalas: Tiruccirrampalavaṉ, Tirukkāḷattiyār, Tiruāṉaikkāvuḷār, Tiruaṇṇāmalaiyār and Tiruvēkampaṉ.

3. There is a Caṉṉiti for Caṇḍeśvara; He sits folding one leg, holding an axe in one hand and resting the other hand on his thigh.

4. The Nandi here faces East. The reason is given as follows: King Toṇṭaimān̲, unable to defeat his enemy king prayed to the Lord for aid. Śiva promised to send Nandi to the battle field and, as a proof to convince the King, the Nandi turned Eastwards facing the entrance. Śivagaṇas became horses, elephants, and chariots and Nandi led the army of king Toṇṭaimān̲ to victory. (The same story is also given for the East-facing Nandi at Tirumullaivayil)

5. Inscriptions belonging to the periods Rājādhirāja, Kulōttuṅka, Rajendra and Vikrramacōḻa are found.

Sung by : Campantar I. 54

TIRU ŌMĀM PULIYŪR

This sthala, Ōmām Puliyūr, is about thirty kilometres from Cidambaram.

Svāmi : Tuyartīrtha nātar, Praṇava vyāghrapurīśvara, Praṇavapurīśvara.

Ampāḷ : Pūṅkoṭi nāyaki, (Skt. Pushpalatāmbikā).

Tīrttam : River Koḷḷiṭam, Gaurī tīrtha

Vṛkṣam : Vatari (Ilantai) (Jujube, Zizyphys jujuba)

Tala purāṇam :

Once a hunter was chased by a tiger. He climbed a Vilva tree and spent a whole night there. Since he did not want to sleep, he dropped the leaves of Vilva one by one on the liṅga under the tree, unintentionally. Śiva was pleased and gave Mukti to the hunter.

The Svāmi, as Dakṣiṇāmūrti, is said to have enunciated the meaning of the Praṇava mantra to Umā in this sthala. It is also known as Praṇava Vyāghrapuram.

This sthala is well known for the innumerable yajñas which have been performed here.

Special features :

1. The temple has a three-tired gopuram.

2. There is a Śiva temple near the Gauri tirtha; which is opposite the main temple.

3. A minor shrine for Murukan̲ is found in the circumambulatory passage.

4. The main deity, liṅga is 'Cuyampu' (Skt. Svayambhū).

5. On one side of the Sanctum Sanctorum, the sculpture of Śiva bestowing the cakra (the discus) to Viṣṇu (for killing the demon Jalandhara) is found and, on the other, five liṅgas from the four other Puliyurs (Pātirippuliyūr, Perumpar̲r̲appuliyūr, Perumpuliyūr, Puliyūr) are sculpted.

6. The Dakṣiṇāmūrti of this sthala is unique, as he is enshrined as a deity in one of the shrines in this temple, and is actually interchanged with Naṭarāja whose sculpture is found on the Southern niche of the outer wall of the Sanctun Sanctorum, usually allotted to Dakṣiṇāmūrti.

7. Vyāghrapāda offered worship in this sthala.

8. Five Pallava inscriptions of Sakala Bhuvanacakkravarti Kōpperucinka Tēvar are found in which the Svāmi of this sthala is referred to as 'Vaṭataḷi uṭaiya nāyan̲ār' and 'Vaṭataḷi uṭaiyār varum tuyar tirtta nāyan̲ār'. An inscription belonging to the period of the Cōḻa king Kulottuṅga III refers to the name of this sthala as 'Vaṭakarai virutārācabayaṅkara vaḷaṅaṭṭu mēr̲kānāṭṭup piramatēyam' and as 'Ōmāmpuliyūr ākiya ulakaḷanta cōḻa caturvētinmaṅkalam'.

9. Special worship is offered and celebrations are conducted during Navarātri, on Śivarātri, during all Mondays of the month of Kārttikai (mid Nov. - mid. Dec) and on the day of the star Makam in the month of Māci (mid Feb.- mid. March).

Sung by : Campantar: III:122; Appar: VI:88.

KACCI ANĒKATAṄKĀPATAM

This Sthala, Kacci Anēkataṅkāpatam, is about two and a half kilometres from Kāñcipuram, on the way to the Kailāsanātha temple.

Svāmi : Anēkataṅkāpatēcuvarar

Ampāḷ : Kāmāṭciammai

Tala Purāṇam :

The Liṅga here is believed to have been consecrated by Vināyaka. The word 'anēkapa' refers to an elephant as it drinks with its trunk and mouth. The place derives its name from the fact that the Liṅga was worshipped by the elephant - headed Vināyaka.

Special Features :

1. Kubēra is believed to have worshipped here.
2. The fields to the west of the temple are called 'āṉai urittāṉ vayal', and, perhaps, have some associations with the story of Śiva killing Gajamukhāsura and wrapping the hide of the elephant around his waist.

Sung by : Cuntarar VII. 10.

KACCI ĒKAMPAM

The temple Kacci Ēkampam is situated in Periya Kāñcipuram near the railway station.

Svāmi : Ēkāmpara nātar, (Skt. Ēkāmrēśvara)

Ampāḷ : Ēlavar Kuḻali, Kāmāṭciammai (Skt. Kāmākṣī)

Tirttam : Civakaṅkai (Śivagaṅgā)

Vṛkṣam : Mā (Mango tree, Mangifera indica)

Tala Purāṇam :

Once, Pārvatī was performing tapa here, having made a liṅga with sand on the banks of river Kampai. Śiva caused a flood to occur. Immediately, Pārvatī embraced the Liṅga to protect it. As a result, the liṅga bore the marks of her bangles and the imprint of her breasts. Since the Lord resided under a single (eka) mango (āmra) tree, he is known as Ēkāmrēśvara, which later became Ēkampam.

Special Features :

1. Among the Pañcabhūta Sthalas, this is the pṛthvi sthala.

2. The sthala Vināyaka is Vikaṭacakra Vināyaka. Once, when Viṣṇu attacked Vīrabhadra with his Cakra, the Cakra was swallowed by a skull in the garland worn by Vīrbhadra. Viśvaksena, the assistant of Viṣṇu, pleaded with Vīrabhadra to return the Cakra and, on his advice, performed a comic dance called 'Vikaṭak kūttu'. On seeing this dance, the skull laughed out aloud and the Cakra fell down. But before the Cakra could be taken up, Vināyaka grabbed it. Vināyaka asked Viṣṇu to perform the kūttu again and, when this was done, returned the Cakra. Therefore, he is called 'Vikaṭa cakra vināyaka'. (A similar story is also associated with Tiruvakkarai).

3. A shrine of 'Praḷayakāla śakti', the form of Śakti who protects Kāñci during the praḷaya, is found in the circumambulatory passage.

4. The sthala Purāṇa is depicted on the pītha in the Sanctum.

5. There is a shrine to Murukaṉ called 'Māvaṭivaikum cevvēḷ'.

6. Three Nāyaṉmārs, Tirukkuṟipput toṇṭar, Aiyaṭikaḷ Kāṭavarkōṉ and Cattiya Nāyaṉār have either lived in or visited this sthala.

7. This is one of the few sthalas where a Śaiva temple and a Vaiṣṇava temple co-exist. The temple of Nilāttuṇṭap perumāḷ, sung by Tirumaṅkaiyāḻvār, is in this temple.

8. Abhiṣeka is not performed here to the liṅga.

9. Sculptures of Ādiśaṅkara, Dakṣiṇāmūrti, Ratī and Manmatha and Narasiṁha ripping apart Hiraṇya are seen on columns.

10. Several Cōḻa and Nāyaka kings have renovated the temple and given several endowments.

11. The city of Kāñci is very ancient and has been mentioned in the epic Maṇimēkalai.

12. This is the sthala where vision was restored to Cuntarar in his left eye.

Sung by : Cuntarar: VII : 61; Campantar : I: 133, II: 12, III:41, 114; Appar : IV:7,44,91; V:47,48, VI:64, 65.

KACCI NEṞIKĀRAIKKĀṬU

This sthala, Kacci Neṟikāraikkāṭu, is in Kāñcipuram, a little beyond the town. This place is better known as Tirukkāḷaimēṭu.

Svāmi : Kārittirunātēcuvarar, Cattiyaviratēcuvarar (Skt. Satyavrateśvara).

Ampāḷ : Kārār Kuḻali, Kāmāṭciammai (Skt. Kāmākṣī) Piramarāmpikai (Skt. Bhramarāmbikā)

Vṛkṣam : Kārai (Canthium parviflorum)

Tala Purāṇam :

Indra and Budha are believed to have worshipped here and, so, this place is also known as Indrapurī. This place is known as Kāraikkāṭu because it was full of Kārai plants (Canthium parviflora).

Special Features :

1. Idols of Indra, Budha and Gajalaksmī are seen in the temple.
2. The tīrttam 'Indra tīrttam' is now known as Periya Vēppaṅkuḷam.
3. The temple is now known as 'Tirukkāḷēccuvarar kōyil'.

Sung by : Campantar: III:65.

KACCIT TIRUMĒṞṞAḶI

This temple, Kaccit Tirumēṟṟaḷi is in Piḷḷaipāḷaiyam in Kāñcipuram. The street in which this sthala is situated is called Tirumēṟṟaḷi street.

Svāmi : Tirumēṟṟaḷinātar

Ampāḷ : Kāmāṭci ammai, (Skt. Kāmākṣī) Tirumēṟṟaḷi nāyaki

Tīrttam : Viṣṇu tīrttam (Skt. Viṣṇu tīrtha)

Tala purāṇam :

Viṣṇu worshipped Śiva at this sthala in order to attain 'Sārūpyam' (similarity of form) with Him. Śiva directed him to

perform tapa at the place till the arrival of Campantar, at which time his wish would be fulfilled. Viṣṇu did so and attained Sārūpyam. Therefore, the temple contains two sanṉidhis; that of Mēṟṟaḷinātar (Śiva) and that of Ōtaurukīcar (meaning 'one who melted at the song), Viṣṇu in the form of Śiva. The latter is so named because he melted on hearing the song of Campantar.

Special features :

1. There is a temple to Campantar at the end of the street.
2. There is also a temple of 'Uṟṟukkēṭṭa muttīcar' (Lord who listened attentively) in this street. He is so named as he listened with rapt attention to the songs of Campantar.
3. The Naṭarāja sabhā has only a painted figure of Naṭarāja and not an idol.
4. There is also an image of Jyesṭhā devī close by.

Sung by : Appar: VI : 43; Cuntarar: VII : 21.

TIRUKKACCŪR

Tirukaccūr is about sixteen kilometres from Ciṅkapperumāḷ Kōyil railway station close to Tambaram in Chennai. There are two temples here.

1. **Kaccūrkōyil or Ālakkōyil**

Svāmi : Viruntiṭṭa īcar, Kaccapēcuvarar (Skt.Kacchapeśvara)

Ampāḷ : Añcanāṭci, Kaṉṉiyumaiyāḷ

Tīrttam : Kūrma tīrttam

Vṛkṣam : Āl (Banyantree, Ficus bengalensis)

2. **Maruntīcar kōyil (Malaiyaṭivārak Kōyil)**

Mūlavar: Maruntīcar

Ampāḷ : Iruḷnīkkittāyār (Skt. Andhakanivāriṇī)

Tala Purāṇam :

It is believed that Viṣṇu worshipped the lord in the form of a tortoise (Kaścapa) to obtain Amṛta and the place, originally

called Kaścapavūr, has now become Kaccūr. The name Viruntiṭṭīcar. (The Lord who served a banquet) is derived from the episode of Śiva begging alms in order to give food to the hungry Cuntarar and then giving Cuntarar a banquet.

Special Features :

1. In the Kaccūr Kōyil, there is a sculpture of Viṣṇu, in the form of a tortoise, worshipping Śiva.
2. There is a sculpture of Śiva serving food to Cuntarar in the Maruntīcar temple.
3. The Caturmukha Caṇḍeśa in the Maruntīcar temple depicts a rare form of Caṇḍeśa with four faces.
4. This is, perhaps, the only Śiva temple where the Ampāḷ is referred to as 'Tāyār'. This term is usually used in Vaiṣṇava temples to refer to the goddess.

Sung by : Cuntarar : VII:41.

KAÑCAṈŪR

The sthala Kañcaṉūr, is on the Pantanallūr - Kumbakonam bus route. There is a village called Tirukkōṭikkāval on this road and the road turning right from this village leads to Kañcaṉūr. There are buses from Kumbakonam.

Svāmi : Agnīśvara

Ampāḷ : Karpakāmbikai (Skt. Karpagāmbikā)

Tīrttam : Agni and Parāśara Tīrtha

Vṛkṣam : Puracu (Skt. Palāśa) (Butea frondasa)

Tala Purāṇam :

Kaṁsa (Tam. Kañcaṉ) is believed to have worshipped the lord here and, therefore, the sthala is called Kañcaṉūr.

Special Features :

1. This sthala is associated with the Śivācārya Haradatta. Once, a Vaiṣṇava called Vāsudēva lived in this village. His son, called

Sudarśana, turned out to be a great Śiva devotee. Vāsudēva was angered by this and tried to convert him to Vaiṣṇavism but Sudarśana resisted it. Vāsudēva then decided to punish the child by seating him on a red-hot iron stool. The child sat on it and declared that Śiva was the Supreme Being, thrice, remaining unhurt. This child became the Śivācārya Haradatta later and was taught by Dakṣiṇāmūrti Himself.

2. There was a wealthy merchant in this village who used to offer food to Śiva everyday. Śiva used to appear in his dream every night and show him that he had accepted the food. But, one night, this did not happen. The merchant found later that Śiva had, in the disguise of a Brāhmaṇa, received gruel from Haradatta and so did not eat the rich food of the merchant. This proved the superiority of the devotion of Haradatta. There is also a temple to Haradatta here.

3. There is another episode associated with Haradatta and the Śiva temple. Once, a poor Brāhmaṇa gave a bundle of grass to his cow. The cow fell dead after eating it, perhaps because of some poisonous weed that was unnoticed. The poor Brāhmaṇa was excommunicated because he had caused the death of a cow. He went to Haradatta chanting the Pañcāksara and pleaded with him for help. Haradatta told the Brāhmaṇa community that the chanting of the Pañcāksara had absolved the Brāhmaṇa of all sins. The community ridiculed him and asked him to show them some tangible proof for this. Haradatta asked the Brāhmaṇa to bathe and bring a tuft of grass. When this was done, Haradatta took them to the temple and offered the grass to the stone Nandi saying "if the Pañcākṣara absolves one of all sins, let the stone Nandi eat the grass". The Nandi accepted the offering and ate the grass, to the astonishment of the onlookers.

4. The Naṭarāja, in this sthala, is in the form of a stone sculpture and not a metal idol. Śivakāmī is also in the form of a stone sculpture.

5. This is the sthala where the marriage of Kalikāmar took place. Another Nāyaṉār, Māṉakkañcāṟa nāyaṉār, was born here.

Sung by : Appar: VI:90.

TIRUKKAṬAMPANTUṞAI

The sthala, Tirukkaṭampanturai, is about half a kilometre north-west of Kuḻittalai and lies on the Trichi- Erode route. It is known at present as Kaṭampar Kōyil, Kuḻittalai and Kuḷittalai.

Svāmi : Kaṭampavananātēcuvarar, Kaṭampavananātar.

Ampāḷ : Murrilā mulaiyammai, Pālakucāmpāḷ (Skt. Bālakucāmbā) Murrilāmulaiyāḷ

Tirttam : Kāvēri

Vṛkṣam : Kaṭampa tree (Anthocephalus cadamba)

Tala purāṇam :

Śiva is said to have manifested before the Dēvas and Sage Kaṇva in a Kaṭampa tree in this sthala.

The Saptamātṛkās were absolved of Brahmahatyā dōṣa after worshipping Śiva in this sthala.

This sthala is known as Brahmapuram as Brahmā is said to have built this temple and conducted the chariot festival here.

It is here that Viṣṇu is said to have retrieved the Vedas from Sōmakāsura. The sthala has been known since as Caturvēdapuri.

Another name of this sthala, Kantapuram, is derived from the episode of Murukan having worshipped Śiva here.

Special features :

1. The Saptamātṛkās are found in a sculptural panel on the wall behind the main deity in the Sanctum.
2. Idols and Utsava mūrtis of the sixty three Nāyanmārs are found in the inner circumambulatory passage of this temple.
3. There are two Naṭarāja mūrtis in this temple of which only one has the 'Muyalaka' under the feet of the Svāmi.
4. This sthala is referred to as "Kuḷir taṇṭalai" in an inscription.

Sung by : Appar : V ; 18.

TIRUKKAṬAMPŪR

The sthala, Tirukkaṭampūr, is about twenty four kilometres from Citambaram and five kilometres from Kāṭṭumaṉṉār kōyil. As the sthala Vṛkṣam is Kaṭampu, this place came to be referred to as Kaṭampūr. It is at present known as Mēlaikkaṭampūr (Mēlak kaṭampūr) and the temple is also known as Kaṭampaikkarak kōyil.

Svāmi : Amirtakaṭēcvarar (Skt. Amṛtaghateśvara)

Ampāḷ : Koṭimiṉṉammai (Skt. Vidyutjyoti nāyakī)

Tīrttam : Śaktitīrtha

Vṛkṣam : Kaṭampu (Anthocephalus cadamba)

Tala Purāṇam :

Indra offered worship here and obtained a vessel filled with Amṛta (amutakalacam) and Murukaṉ offered worship to receive the lance (Tam. vēl).

Indra's mother was in the habit of worshipping the Svāmi of this temple. As she grew old, Indra, to ease the strain of his ageing mother, tried to move the Sanctum by pulling it with horses. In this effort, he forgot to offer prayers to Vināyaka who put his right foot firmly on the ground. This effectively stopped Indra from translocating the Sanctum and realisation of the blunder he had committed dawned upon him. He, then, worshipped the Lord and obtained the vessel filled with Amṛta. The image of Vināyaka is found to be tilted at an angle even today and stands as an evidence to this episode.

Special Features :

1. The temple has a three-tired gopuram.
2. The minor shrines of this temple are of Vināyaka, Subrahmaṇya, Mahālakṣmī, Durvāsa, Bhairava, Śanīśvara, Śūrya, and Candra. The outer walls of the Sanctum contain beautiful sculputres.
3. Aṅkārakaṉ is also said to have offered worship at this sthala.

Sung by : Campantar: II:68; Appar: V:19, 20.

TIRUKKAṬAVŪR MAYĀ̱NAM

This sthala Tirukkaṭavūr mayā̱nam is about two kilometres east of Tirukkaṭavūr. The Mayilāṭuturai-Veppañceri road passes through this sthala. It is known locally as Tirumayā̱nam and Tirumeyñā̱nam.

Svāmi : Piramapurīcurar (Skt. Brahmapurīśvara)

Ampāḷ : Nimalakucāmpikai (Skt. Nirmalakucāmbikā) Malarkuḻal mi̱nnammai, Amalakkucanāyaki, Amalakucami̱nnammai.

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha), Kācitīrttam (Skt. Kāśitīrtha).

Tala purāṇam :

Śiva is said to have transformed Brahmā into water and brought him back to his original form, as well as entrusted him with the task of creation in this sthala. Brahmā worshipped Śiva here.

Special features :

1. Water is carried to Tirukkaṭavūr temple for the Svāmi from the tīrttam of this sthala everyday.
2. The inner gopuram is three-tiered.
3. The minor shrines in this temple are of Vināyaka, Naṭarāja, Bhairava and Ciṅkāravēla̱n with Vaḷḷi and Teyvayā̱nai.
4. Paintings of the twelve zodiac signs are found in the maṇḍapa opposite Ciṅkāravēlar shrine.
5. The main deity, the liṅga, faces west.
6. The sthala tīrtha, Kācitīrttam also known as Kāṭavūr tīrttakkiṇa̱ru is on the south side of the temple amidst fields. It is said that, on the day of the star Aśvini in the month of Paṅkuni (mid March - mid April), the river Gaṅgā came as this tīrttam for Mārkaṇḍeya. It is also known as Aśvini tīrttam. A festival is conducted annually on this day, when the procession of the Pañcamūrtis takes place.
7. The Ampāḷ shrine faces east. It has a three-tiered gopuram.

Sung by : Campantar : II:80; Appar : V:38; Cuntarar : VII:53.

TIRUKKAṬAVŪR VĪRAṬṬAM

The sthala Tirukkaṭavūr vīraṭṭam is on the way to Taraṅkampāṭi from Mayilāṭuturai. It is one of the eight Vīraṭṭa sthalas where Śiva performed valorous deeds. At present, it is also known as Tirukkaṭaiyūr. Other names of this sthala are Kaṭapuri, Vilvāraṇyam, Piñcilavaṉam, Piramarantisrattalam and Pāpavimōcaṉa puṇṇiyāvartam.

Svāmi : Amirta Kaṭēcurar (Amṛtaliṅgēśvara)

Ampāḷ : Apirāmi (Skt. Abhirāmī)

Tirttam : Amirta tīrttam, Civa Kaṅkai (Skt. Śivagaṅgā)

Vṛkṣam : Vilvam (bael, Aegle marmelos), Jāti (Piñcalam)

Tala purāṇam :

Śiva kicked Yama with His foot, in order to protect Markaṇḍeya in this sthala. As Amṛta ghaṭa (pot of Amṛta) is itself the liṅga, the name of Svāmi is Amṛtakaṭēcuvarar. As he punished Kāla (Yama) here, he is known as Kālasamhāramūrti.

Sage Agastya, Pulastya, Vāsuki and Durgā worshipped here.

Kuṅkiliyakkalaya nāyaṉār and Kāri nāyaṉār lived and attained liberation in this sthala.

Apirāmi Paṭṭar rendered the 'Apirāmi antāti' and received the blessings of the Ampāḷ here.

Special features :

1. This temple has a seven-tiered main gōpuram with innumerable unique sculptures and a five-tiered inner gopuram.
2. The circumambulatory passage houses idols of Mārkkaṇḍēśvara, Nāganāthēśvara, Subrahmaṇya, Gajalakṣmī and Naṭarāja sabhā. In addition to these, Pañcaliṅgas, Cantāṉācāriyas, Kuṅkiliyakkalaya Nāyaṉār, Candrabhūṣana rāja, his minister, the trader who brought Kuṅkiliyam, Vīrabhadra and the minor shrine of Aśviṉi Dēva are found in this temple.

3. The utsava mūrtis of Dharmarāja, the sixty three Nāyaṉmārs, Sōmaskanda and Subrahmaṇya are preserved.

4. The Kālasamhāramūrti here with his consort, Bālāmbikā, is unique. He bears the mark of the noose flung by Yama on him. The 'Uṭaiyavar' Marakataliṅga (emerald liṅga) is preserved in a silver box next to him. Mārkaṇḍeya is found near his feet, in the posture of paying obeisance. Yama is found lying on the floor near His feet after being kicked by Him. Opposite to this Kālasamhāra mūrti, can be seen the idol of Yama, who, at the behest of Bhūmidevī, Viṣṇu and Brahmā, was pardoned by Śiva.

5. As Mārkaṇḍēya is believed to have worshipped Śiva with the Piñcilam flowers and the water of the Gaṅgā, this Vṛkṣam is found as the sthala vṛkṣam in the temple. The sthala also came to be known as Piñcilāraṇyam.

6. The Apirāmi Ampāḷ shrines faces east. Apirāmi means 'most beautiful' and the Ampāḷ is known for her beauty in this sthala.

7. Several rituals and modes of worship connected with the pacification of the evil spirits are performed in this temple. Some of them are Mṛtyuñjaya Hōmam, Ugra Śāṉti, Bhīmarataśānti, and Āyuṣhōmam. The sixtieth and eightieth birthdays, i.e., the Saṣṭyabdhapūrti and Śatābhiṣeka, are conducted in this sthala.

8. Eleven different festivals are conducted for the Kālasaṁhāramūrti annually here. An eighteen-day festival in the month of Cittirai (mid-April - mid-May) is popular.

Sung by : Campantar : III:8; Appar : IV:31, 107 ; V:37; Cuntarar: VII:28.

TIRU KAṬIKKUḶAM

This sthala, Tirukkaṭikkuḷam, is about seventeen kilometres southwest of Tirutturaippūṇṭi railway station. It can be reached by the Tirutturaippūṇṭi-Toṇṭiakkāṭu road as well as the Muttuppēṭṭai-Vetāraṇyam route. Tirukkaṭikkuḷam is known as Karpakaṉār Kōil and Karpakanātar Kuḷam at present.

Svami : Karpakēcurar, Karpakanātar

Ampāḷ : Cauntara nāyaki (Skt. Saundara nāyakī), Bālacauntari (Skt. Bāla Saundarī).

Tīrttam : Vināyaka tīrttam (Kaṭikkuḷam), Ilakkumi tīrttam

Vṛkṣam : Palā (Jack fruit, Artocarpus integrifolia)

Tala purāṇam :

It is believed that Vināyaka worshipped Śiva here and obtained a mango fruit from him in this sthala. The Vināyaka of this sthala is known as Māṅkanippiḷḷaiyār and Karpaka Vināyaka because of this episode.

Special features :

1. This east-facing temple has a three-tiered gopuram.
2. In the circumambulatory passage, Appar, Campantar, Cuntarar, Māṇikkavācakar, Vināyaka, Murukan, Gajalakṣmī, Śanīśvara, Bhairava, Sūrya, Candra and the Sthala Vṛkṣam are found.
3. Inscriptions reveal the donations made by the Maratha kings of Tanjore to this sthala.

Sung by : Campantar : II:104.

TIRUKKAṬUVĀYKKARAIPPUTTŪR

Tirukkaṭuvāykkaraiputtūr is situated on the Kuṭavācal Valaṅkaimān road. The temple is known as Āntārkōyil. The river Kaṭuvāy is now known as Kuṭamuruṭṭi.

Svāmi : Cornapurīcar (Skt. Svarṇapurīśvara)

Ampāḷ : Civāmpikai, Corṇāmpikai (Skt. Svarṇāmbikā)

Tīrttam : Cūla tīrttam, Tricūla kaṅkai.

Vṛkṣam : Vanni tree (Prosopis spicigera)

Tala purāṇam :

Śiva and Pārvatī, while traversing the skies once, were attracted by the forest of Konrai trees. Śiva placed his triśūla

here and the Gaṅgā started flowing. A vanni tree appeared. Śiva manifested Himself in the form of a liṅga under the tree. Pārvatī worshipped him with flowers and the water from the Gaṅgā. She decorated His feet with beautiful jewels. Hence, Śiva came to be known as Cemponpātar and Pārvatī as Śivaśēkharī.

Once Ṛṣi Romaśa performed tapa near the Vanni tree here. Śiva manifested Himself with Pārvatī and proclaimed that the Vanni tree which gives Mukti is present in the forest of this sthala apart from Kailāśa and Maraikkāṭu. The Ṛṣi, then, called Maya and asked him to build a very beautiful temple for the Svāmi under the Vanni tree. The Dēvas were attracted by the beauty of the temple and referred to it as the new city (Puttūr) on this earth. Since then this sthala came to be known as Puttūr. As the sthala is on the banks of the river Kaṭuvāy, it is called Kaṭuvāykaraiputtūr.

Sage Kaśyapa worshipped the Svāmi here.

Special features :

1. The east-facing temple has a five-tiered gōpuram.
2. At the entrance of the gōpuram is Siddhi Vināyaka.
3. The Sanctum and the Ampāḷ shrine are situated at a higher level than the rest of the temple.

Sung by : Appar : V:62.

TIRUKKAṬAIMUṬI

This sthala, Tirukkaṭaimuṭi, is about six and a half kilometres southeast of Tiruninriyūr. This place is also known as Kīlaiyūr and Kīlur at present. It is a mile northwest of Nanipaḷḷi.

Svāmi : Kaṭaimuṭi īcar (Kaṭaimuṭinātēcurar), Kaṭaimuṭinātar.

Ampāḷ : Apirāmavalli (Skt. Abhirāmī)

Tīrttam : Śrī Kaṭaimuṭitīrttam, Karuṇatīrttam.

Vṛkṣam : Kiḷuvai (Balsamodendron berry)

Tala purāṇam :

It is believed that Brahmā worshipped here.

Special features :

1. The Sanctum faces West (The usual practice is to construct it facing East).

Sung by : Campantar: I : 111.

TIRUKKAṆṬIYŪR VĪRAṬṬAM

This sthala is nine kilometres from Tanjore. Kaṇṭiyūr vīraṭṭam is one of the eight sthalas where valorous deeds were performed by Śiva and is also the fifth of the Saptasthāna sthalas.

Svāmi : Piramma cirakkaṇṭicuvarar, Vīraṭṭēcuvarar, Pirama nātar, Ātivilvavaṉanātar.

Ampāḷ : Maṅkaḷa nāyaki

Tīrttam : Nanti tīrttam, Yakka tīrttam, Pirama tīrttam, and Kuṭamuruṭṭi river.

Vṛkṣam : Vilvam (Bael, Aegle marmelos)

Tala purāṇam :

The episode of Śiva severing one of Brahmā's five heads with his trident, at the request of the Dēvas, took place in this sthala. Since Śiva cut off Brahmā's head, this sthala came to be known as Kaṇṭiyūr (Khaṇḍa - to sever, to cut). Śiva is believed to have brought the Vilva tree (Bael) from Kailāsa for Sage Caṭatapar. This sage went regularly to Kāḷatti during Pradoṣa and offered worship to Śiva, but, once, when he was in Kaṇṭiyūr, he was unable to go to Kāḷatti on time. Śiva is said to have appeared before the sage at Kaṇṭiyūr during this occasion. The sthala is known as Vilvāraṇyam because Śiva brought the bael tree from Kailāsa for the sage.

Special features :

1. It is believed that one can be rid of the Brahmahatyā dōṣa, by offering worship here.

2. Sūrya offered worship in this sthala. Hence, the sun's rays fall on the Svāmi between 5.45 pm and 6.10 pm. on the 13th, 14th and 15th days of the month of Māci (mid Feb. - mid March) The temple, as well as the Sanctum, faces west.
3. The temple has a five-tiered gopuram.
4. There is a seperate shrine for Daṇḍapāṇi with a maṇḍapa inside the temple.
5. During the Saptasthāna festival, the Svāmi from Tiruvaiyāṟu, rests at this sthala (the fifth) and leaves for the next sthala. There is a tradition of sending packed Puḷiyōtarai and Tayircātam (tamarind rice and curd rice) along with the Svāmi.
6. The Ampāḷ shrine faces west.
7. The minor shrines of Vināyaka, Subrahmaṇya with his consorts, Mahālakṣmī, Navagrahas and Naṭarāja sabhā are found.
8. The idols of Bhairava, different forms of Vināyaka, Sūrya and a seated Ardhanārīśvara are found.
9. Caṇḍēśvara has a separate shrine.
10. The niche sculpture of Bhikṣāṭana is found on the exterior wall of the Sanctum.
11. There is a sculpture of Sage Caṭatapar next to the Dvārapālakas.
12. The Saptasthāna liṅgas, Pañcabhūta liṅgas, and the minor shrine of Kāḷattinātar, who appeared before the Sage Caṭatapar, are found.
13. Sūrya is found with his consorts among the Navagrahas.
14. The main deity, a liṅga, is Svyambhu.
15. The sculpture of a four - headed Brahmā and Sarasvatī are found next to the Sanctum.
16. A sculpture of the svāmi is found near the door on the way to the Brahmā shrine.
17. The inscriptions refer to the Svāmi as "Tiruvīraṭṭāṉattu Mahātēvar" and "Tirukkaṇṭiyūr uṭaiya Mahātēvar".

18. The festival of the saptasthāna sthalas is held in the month of Cittirai (mid. April - mid. May) and a thirteen day festival is held from the day of the star Viśākha in the month of Vaikāci (mid. May- mid. June).

Sung by : Campantar : III:38; Appar : IV:93.

TIRUKKAṆṆĀR KŌYIL

This sthala, Tirukkaṇṇār Kōyil, is about two and a half kilometers Southeast of Vaittīśvaraṉkoil. It is known as Kurumāṇakkuṭi at present.

Svāmi : Kaṇṇāyirēcurar (Skt. Sahasranetreśvara), Kaṇṇāyiranātar.

Ampāḷ : Murukuvaḷar Kōtaiyammai, (Skt. Sugandha kundalāmbikā) Murukuvārkōtai.

Tīrttam : Indra tīrttam, Maṇikarṇikai tīrttam.

Vṛkṣam : Carak koṉrai (Cassia fistula)

Tala purāṇam :

Indra, enamoured with the beauty of Ahalyā, the wife of Ṛṣi Gautama, united with her in disguise. Sage Gautama, who came to known of this, cursed Indra. Indra offered worship to Śiva and was absolved of the curse, at this sthala.

This sthala is also known as Kurumāṇikkuṭi since it was worshipped by Vāmana, the dwarf, an incarnation of Viṣṇu.

Sung by : Campantar : I:101; II:43; Appar: V: 7.

TIRUKKAYILĀYAM (Skt. KAILĀSA)

This is a peak on Himalaya, about 22980 feet above sea level. It is also known as Noṭittāṉmalai. The Government of India arranges for a trip to Kailāsa, which is under Chinese control, every year.

Special Features :

1. This is believed to be the abode of Śiva. The peak itself looks like a Śivalinga. It has a circumference of twenty nine miles and the hill is believed to have several representations of Gopuras of temples in India.

2. Among the Nāyaṉmārs, Kāraikkāl ammaiyār is believed to have reached this peak and seen Śiva and Pārvatī. Cuntarar, and Cēramāṉ nāyaṉār reached Kailāsa on the white elephant. Appar undertook the journey and started climbing the peak but was dissuaded by Śiva. Campantar rendered a patikam on this sthala from Kāḷahasti.

Sung by : Appar IV:47, VI:55, 56 and 57; Campantar I:68; III:68; Cuntarar: VII:100.

TIRUKKARAVĪRAM

Tirukkaravīram is about eleven kilometres west of Tiruvārūr. It can be reached by the Tiruvārūr-Kumbakōṇam road via Vaṭakaṇṭam and Karaiyapuram. As 'alari' (Herium odorum) is the Sthala Vṛkṣam, this sthala is known as Karavīram after Poṉṉalari.

Svāmi : Karavīra nātha, Piramapurēcar, Alarivaṉanātar.

Ampāḷ : Piratyaṭca miṉṉammai (Skt. Pratyakṣa nāyakī).

Tirttam : Pirama tīrttam, Aṉavarata tīrttam.

Vṛkṣam : Alari (Herium odorum).

Tala purāṇam:

It is believed that Brahmā and Sage Gautama worshipped Śiva here.

Special features:

1. Vināyaka, Murukaṉ, Sūrya, Candra, Śanīśvara and Bhairava are found in the circumambulatory passage.

Sung by : Campantar: I:58.

TIRUKARUKKUṬI

This sthala is four and a half kilometres from Kumbakōṇam.

Svāmi : Catkuṇaliṅkēcar, Karukkuṭinātar, Piramapurīcuvarar (Skt. Brahmapurīśvara).

Ampāḷ : Carvālaṅkrta Nāyaki (Skt. Sarvālaṅkṛta Nayakī).

Tirttam : Yama tīrttam

Special features :

1. The Liṅga in this sthala is made of sand and the idols of Svāmi and Ampāḷ are small in size.

Sung by : Campantar : 3:21.

TIRUKKARUKĀVŪR

This sthala is about six and a half kilometres south of Pāpanācam railway station and on the Kumbakōṇam - Tanjore road (via Milaṭṭūr). Tirukkarukāvūr is known as Tirukkaṭavūr today. Some other names of this sthala are Mullaivaṉam, Mādhavīvaṉam and Garbhapuri.

Svāmi : Mullaivaṉēcurar, Mullaivaṉanātar, Karppapurīśvarar, Mādhavīvanēśvara.

Ampāḷ : Karumpu aṉaiyāḷ ammai, Karupparaṭcaki, Karpparaṭcāmpikai, Karukkāṯṯanāyaki (Skt. Garbharakṣāmbikā).

Tirttam : Brahma tīrttam, Kṣīrakuṇḍa

Vṛkṣam : Mullai (Arabian Jasmine, Jasminum sambac)

Tala purāṇam :

Niṭṭuvar's wife Vētikai, had a miscarriage due to the curse of Ūrttuva Maharṣi when the Ampāḷ is said to have saved the foetus. Thus, this sthala is said to have acquired the name Karukāvūr, one of the meanings of Karu being embryo (Karukāvūr - Karu + kā + ūr).

Special features :

1. There is a belief, even today, that those who have suffered repeated miscarriages and the childless attain motherhood if they visit and worship in this temple. Also, those who offer worship do not have miscarriages.

2. This sthala, known as Mullaivaṉam, one of the five āraṇyās (Pañcāraṇyas) in the southern bank of the Kāvēri, the rest being Pātirivaṉam - Avaḷinallūr, Vaṉṉivaṉam - Arataipperumapāḻi, Pūḷaivaṉam - Irumpūḷai, Vilvavaṉam - Koḷḷamputūr. There is also a tradition of worshipping all these five sthalas at dawn, morning, noon, evening and night respectively on the same day.

3. Brahmā, Gautama and Candra offered worship here.
4. The temple has a five-tiered gopuram.
5. Vināyaka, twin Nandis, the sixty-three Nāyaṉmārs, Cantānācāriyārs, Murukaṉ and Gajalakṣmī are found in the inner circumambulatory passage.
6. There is a chariot - shaped Sabhāmaṇḍapa, inside which the liṅga worshipped by sage Nittuva is enshrined.
7. The Navagrahas and Naṭarāja Sabha are seen in the temple.
8. The main deity, a liṅga, is Svyambhū and the impression of the Mullai climber entwined on the liṅga is evident.
9. This sthala is referred to as "Nittavinōta vaḷanāṭṭu āvūrk kūṟṟattut tirukkarukāvūr" in an inscription dated to the period of Rājarāja Cōḻa I.

Sung by : Campantar : III:46; Appar : VI:15.

TIRUKKARUPPARIYALŪR

Tirukkarupparіyalūr is about eight kilometres from Vaittīcvaraṉ kōyil railway station and is situated on the Vaittīcuvaraṉ kōyil-Tiruppaṉantāḷ road. It is also referred to as Mēlaikkāḻi because it is west of Cirkāḻi and Talaiñāyiru Ātityapuri because Sūrya offered worship here. The temple is known as Kokuṭikkōyil 'Kokuṭi' is a variety of mullai flower and the temple is said to be built in the shape of this flower. Other names of this sthala are Yūtikāvaṉam and Kaṉmanācapuram.

Svāmi : Kuṟṟam poruttanātar (Skt. Aparādha kṣamēśvara)

Ampāḷ : Kōlvaḷai nāyaki (Vicitra Bālāmbikā)

Tīrttam : Indra tīrttam, Cūrya tīrttam

Vṛkṣam : Kokuṭi mullai (Jasminum auriculatum)

Tala purāṇam :

When Indra went to Kailāsa once, Śiva appeared before him in the form of a goblin. Indra attacked Śiva, with his weapon, Vajrāyudha, without recognising Him, which angered Śiva. By then, Indra realised his mistake and requested to be

pardoned. Śiva willingly pardoned Indra and came to be known, since, as Kuṟṟam poṟutta nātar (Lord who forgave mistakes) Vasiṣṭha, Āñjanēya and Indra, offered worship here.

Special features :

1. This temple has a three-tiered gopuram facing east.
2. There is a minor shrine for Caṭṭaināṭar in the circumambulatory passage (as in Ciṟkaḻi) at a higher level, reached through wooden steps.
3. The Tōṇiyappar shrine has to be reached through steps. Tōṇiyappar holds the deer and the battleaxe in his arms. He is known as Garbhañāṉēśvarar and his consort is Garbhañāṉa paramēśvari in this sthala.
4. The sthala vṛkṣam, 'kokuṭi mullai' climber, is opposite to the Liṅgodbhavamūrti niche sculpture.
5. The minor shrines of Siddhi Vināyaka, Subrahmaṇya and Naṭarāja exist in this temple.
6. Umā maheśvara sculpture can be seen in this temple.
7. There is a sculpture of a stork offering worship in a maṇṭapa. No explanation is forth coming for this sculpture.
8. Navaratri is celebrated as a grand festival in this temple.
9. There is a reference, in an inscription belonging to the period of Kulōttuṅga III, to the name of this sthala as, "Taṉināyakac caturvētimaṅkalam".

Sung by : Campantar : II:31; Cuntarar : VII:30.

TIRUKARUVILIK KOṬṬIṬṬAI

Karuvilik koṭṭiṭṭai is about ninteen kilometres from Kumbakōṇam. The temple is known as Koṭṭiṭṭai. This sthala lies on the Pūntōṭṭam -Nācciyārkōil road (via Kūntalūr). It is about two and a half kilometres from Tirunallam and about four kilometres from Tiruvaṉṉiyūr. It is known as Karuvēli at present.

Svāmi : Carkuṇa nātēcurar (Skt. Sarguṇa Nateśvara)

Ampāḷ : Carvāṅka cuntari (Skt. Sarvāṅgasundarī) Carvāṅka nāya.. (Skt. Sarvāṅganāyakī)

Tīrttam : Yama tīrttam

Tala purāṇam :

Indra and other Devas offered worship here. The Tēvāram refers to the Uruttirakaṇaṅkaḷ (Skt. Rudra gaṇas) offering worship in this sthala. A king, Carkuṇan̲, worshipped Śiva here and attained liberation.

Special features :

1. The minor shrines in this temple are of Vināyaka and Bālasubrahmaṇya in the circumambulatory passage.
2. This sthala is referred to in inscriptions as "Uyyakkoṇṭān̲ vaḷanāṭṭu veṇṇāṭṭuk kulōttuṅga cōḻa nallūrākiya karuvilik koṭṭiṭṭai".

Sung by : Appar : V:69.

TIRUKKARUVŪR ĀNILAI

The sthala, Tirukkaruvūr Ānilai, is now popularly known as Karūr and is a big town on the Trichy - Erode bus and rail routes. It is well connected by bus to all the big towns of Tamilnadu.

Svāmi : Pacupatīccuvarar (Skt. Paśupatīśvara)

Ampāḷ : Kirupānāyaki, (Skt. Kṛpānāyakī) Cauntarya nāyaki

Tīrttam : Brahma tīrttam, Amarāvati river.

Tala purāṇam :

The temple is called Tirukkaruvūr ān̲ilai because the Divine Cow (Tam. ā), Kāmadhēnu, worshipped Śiva here. Kāmadhēnu obtained a boon from Śiva to carry out creation and the place came to be known as Karuvūr from 'Karu' meaning foetus.

Special features :

1. The Mūlavar liṅga leans slightly to a side. It is said that the liṅga bent to a side for the sake of a devotee called Karuvūr Tēvar.

2. Pukalcōla nāyanār and Eripatta nāyanār lived in this sthala.

3. The Dhvajastambha carries depictions of the sthala purāṇa and also that of Pukalcōla nāyanār.

4. The Samādhi of Karuvūrttēvar is in this sthala.

5. There are two shrines to Ampāḷ. The shrine of Alaṅkāra nāyakī is the original one.

   There are two stories about the shrine of Saundara nāyakī. According to one account, a young girl, at a place called Āṇṭavar Kōyilūr near Karūr, fell in love with the Lord and married him. This shrine is believed to be dedicated to her. Another account says that, when there was a foreign invasion, the older Ampāḷ idol was buried to protect it. Later, after the threat from the foreign invasion had been warded off, this idol could not be found and a new one was consecrated. But the old idol was also unearthed a little later and reconsecrated.

6. The story of Eripattanāyanār and Pukal Cōla nāyanār is reenacted every year during the Navarātri festival.

7. In the month of Māci (mid Feb. - mid March), sun rays fall directly on the liṅga for five days.

Sung by : Campantar : II:28.

TIRUKKALAYANALLŪR

Tirukkalayanallūr is situated about five kilometres South east of Kumbakōṇam on the way to Valaṅkaimān. It is five kilometres from Kumbakōnam towards Mannārkuṭi. This sthala is known as Cākkōṭṭai at present and the temple as "Kōṭṭaic civankoil"

Svāmi : Amirtakalacēcurar (Skt. Amṛtakalaśeśvara), Amirtakala canātar (Skt. Amṛtakalaśanātha).

Ampāḷ : Amirtavalli (Skt. Amṛtavallī)

Tirttam : Caturvēda tīrtha

Vṛkṣam : Vanni (Prosopis spicigera)

Tala purāṇam :

The essence of creation, gathered in a pot during the deluge, is said to have reached this sthala. As 'Kalayam' means pot, the name "Kalayanallūr" is said to have been in use since then.

Campantar has mentioned that this region was inhabited by the "Cākkiyar" (Budhists). Hence, it came to be known as Cākkiyar kōṭṭai and later Cākkōṭṭai.

Special features :

1. This temple has a moat inside its boundary walls as well as a moat outside the walls. It has a three-tiered gopuram.
2. The Saptamātṛkā panel on a single stone slab and that of the Tapasviyamma<u>n</u> are of special interest in this temple.
3. The niche sculpture of Daksiṇāmūrti on the exterior wall of the Sanctum is unique, as he is seen with four hands, the upper right holding a string of Rudrākṣa beads, the upper left agni, the lower right and left a cinmudrā and palm leaves, respectively. The hair locks are arranged in the form of the sun's rays.

Sung by : Cuntarar : VII:16.

Note: The temple priest lives at Civapuram close by.

TIRU KALIKKĀMŪR

Kalikkāmūr lies in the Cirkā<u>l</u>i -Koṇaiyāmpaṭṭi<u>n</u>am route and is also known as A<u>nn</u>appa<u>n</u>pēṭṭai. It is about five kilometres from Tentirumullaivāyil.

Svāmi : Cuntarēcurar (Skt. Sundareśvara)

Ampāḷ : A<u>l</u>akammai, A<u>l</u>akuva<u>n</u>a<u>m</u>ulaiyammai, Cuntarāmpāḷ (Skt. Sundarāmbā)

Tīrttam : Ampuli tīrttam, Cantira tīrttam.

Special features :

It is said that the sage Parāśara offered worship here. The minor shrines of this temple are of Vināyaka, Subrahmaṇya,

Vilvaṉātar, Akilāṇḍēśvari and Mahālakṣmī. The sculptures of Bhairava, Śaṉīśvara, Kailāsanātha, Parāśara and Bhadrakāḷī are found in this temple.

Festivities :

On the day of the star Makam in the month of Māci (mid. Jan to mid. Feb.) the Svāmi proceeds to Tirumullaivāyil, where the tīrtta utcavam is performed.

Sung by : Campantar: III: 105.

TIRUKKAḺIPPĀLAI

This sthala Tirukkaḻippālai is half a kilometre from Tirunelvāyil. This sthala is also known as Intirakīlapuram.

Svāmi : Pālvaṇṇa nātēcurar

Ampāḷ : Vētanāyaki (Skt. Vedanāyakī)

Tirttam : Koḷḷiṭam

Vṛkṣam : Vilvam (Bael, Aegle marmelos)

Special features:

1. This temple is known as Pālaiyappar temple as the water in the temple well is white and resembles milk.
2. It is said that Ṛṣi Vaṉmīka offered worship here.
3. The temple was earlier situated elsewhere and is said to have been shifted to its present place, when it was inundated by floods in the river Koḷḷiṭam.
4. The temple has a three-tiered gopuram. The minor shines of this temple are of Vināyaka, Sūrya, Kirātamūrti, Mahāviṣṇu, Subrahmaṇya, Mahāklakṣmī, Navagrahās, Kālabhairava and Candra.
5. The Atikāra Nantis, with their consorts, flank the main entrance. The Dvārapālakas are beautifully sculpted with different mudrās. Śiva and Pārvati are sculpted on the wall behind the main deity (liṅga).

Festivities: Navarātiri, Śivarātiri and Vināyaka caturthi.

Sung by : Campantar: II: 21; Appar: IV: 6,30,106, Cuntarar: VII:23.

TIRUKKAḺUKKUṈRAM

Tirukkaḻukkuṉṟam is on the way to Māmallapuram (Mahabalipuram) from Chennai.

Svāmi : Vētakirīcar (Skt. Vēdagirīśvara) Uruttirakōṭīcar (Skt. Rudrakoṭīśa) Tirumalaiyāḷuṭaiyār, Nantikirīcar (Skt. Nandigirīśa)

Ampāḷ : Tirumalai cokkanāyaki, Tirumalaic cokki, Peṇṇiṉallāḷ, Aṇiyātavaḻakiyavammai.

Tīrttam : River Pālāṟu and Caṅku tīrttam

Vṛkṣam : Vāḻai (Banana, Musa paradisiaca)

Tala purāṇam :

It is said that two eagles (Kaḻuku) worshipped Śiva here and, hence, the place is known as Kaḻukkuṉṟam. Even today, it is said, every afternoon two eagles come to the temple and eat the food offered by the temple priest. As the Vēdas themselves are in the form of mountain it is called Vēdagiri, Maṟaikkāṭu, Vētappoṟṟai and Śrutimalai.

Special Features :

1. The temple is situated on the mountain. There is another temple at the foothills. This temple is refered to as Tāḻakkōyil which derives from Tāḻvaraikkōyil (Cave temple). The Lord here is Paktavaṟcalar (Skt. Bhaktavatsala) consecrated by the Cōḻa king Suraguru.

2. Tirukkaḻukkuṉṟam is also known as Indrapuri since Śiva redeemed Indra from his curse. It is said that one crore Rudras offered worship here and, therefore, the sthala is also known Rudrakōṭi.

3. Certain rituals are conducted by Vaiṣṇavites in this temple. It is believed, a Vaiṣṇavite attained mukti here and the rituals are a result of this.

4. There are many sannidhis for Gaṇapati with several names such as Canniti Vināyaka, Caṇmuka Vināyaka near the Caṅka tīrttam, Teraṭippillaiyār near the car and Cokkappiḷḷaiyar near the śaiva maṭh of Tirvāvaṭuturai.

5. Apart from river Kāvēri, there are twelve other tīrthas: Intira tīrttam (Indra tīrtha), Camputīrttam, (Śambhu tīrtha), Uruttirakōṭi tīrttam (Rudra kōṭi tīrtha) Vaciṭṭa tīrttam (Vasiṣtha tīrtha), Meyññāṉa tîrttam, Akattiya tîrttam (Agastya tîrtha), Mārkkaṇṭēya tīrttam, Nandi tīrttam, Varuṇa tīrttam, Akalika tīrttam, Campāti tīrttam. There is another important tīrttam, known as the Caṅka tīrttam (Śaṅka tīrtha). It is believed that, once in every twelve years, a conch appears in this pond to signify the event of Śiva making a conch appear for sage Mārkaṇḍeya.

6. There is a temple known as Rudraṉkōṭi near this tīrtha. It is built by one crore Rudras who were blessed by Tirumalaiyāḷuṭaiyār.

7. It is believed that the Lord of Tirukkaḻukkuṉṟam cures the disease of devotees who stay in the temple for a few days and worship Him.

8. It is said that once Cuntarar prayed to Śiva to get gold from him. When he came to the temple, Śiva went to the Western entrance to hide Himself while Cuntarar went through the Southern entrance to discover Him. After sometime, He revealed Himself and gave the gold to Cuntarar. Śiva is, therefore, referred to as 'Poṉṉiṭṭanātar'. (the lord who gave gold). Even now, during a utsava, this episode is performed as a ritual by the priests. The idol of Śiva is taken to the west gate and the idol of Cuntarar is carried on an elephant through the south and, then, the gold is offered.

9. According to the sthala purāṇa, a Cōḻa king Curakuru built this temple. Śiva redeemed him from the sin of Gohatti.

10. Campantar considered the entire mountain as the form of Śiva. So he rendered a patikam standing at the foot of the hills. This place is, at present, known as Mūvarpēṭṭai. Māṇikka vācakar has also rendered a patikam on this sthala.

11. People who offered worhsip : Viṣṇu, Brahmā, Indra, Ahalyā, Saga Agastya, Sage Ādi, Jaṭāyu, Caṇṭaṉ, Sampāti, Campu and Campukuttaṉ (eagles), Tilottamā, and the twelve Ādityas.

12. There is a legend about a woman named Nāccimuttu who worshipped here. She used to worship Śiva everyday. One day, there were heavy rains and strong winds. She was worried that she could not go to the temple and, wishing to see Śiva at her home, she sang a verse on him. Śiva manifested Himself before her and she was given salvation.

13. ***Festivals :***

According to the text Tirukkaḻukkuṉṟa ulā, in the month of Āṭi (mid. July - mid. May) on the star of Uttirāṭam the car festival is celebrated. At present, it is celebrated in the month of Cittirai (mid. April - mid May). In the month of Vaikāci (mid. May - mid. June) Āṭi and Paṅkuni (mid. Feb. - mid. March) the wedding rituals of Śiva and Pārvatī are conducted. Special Abhiṣeka is performed with 1008 conches during the month of Kārttikai (mid. Nov. - mid. Dec.).

14. Works on this sthala :

1. There is a patikam on this sthala in Tiruvācakam written by Māṇikkavācakar.
2. Verses written by Paṭṭinattār
3. Tiruppukaḻ written by Aruṇakirinātar
4. Tirukkaḻukkuṉṟappurāṇam - Vīrarākava mutaliyār
5. Tirukkaḻukkuṉṟa mālai
6. Kaḻukācala catakam
7. Tirukkaḻukkuṉṟak Kōvai - Comacuntaram piḷḷai
8. Tirukkaḻukkuṉṟaccilēṭai veṇpā - Kāñcipuram Capāpati mutaliyār
9. Vētakirīcar patikam: Tiruppōrūr Citamparam Cuvāmikaḷ
10. Tirukkaḻukkuṉṟattu antāti
11. Malaimaruntup patikam

15. There is a sthala purāṇa in Sanskrit.

According to an inscription in the temple, this place was earlier known as Ulakaḷanta Cōḻapuram. There was a maṭh known as Naminanti aṭikaḷ maṭh. Śiva is referred to as Tirumalai āḷuṭaiya nāyaṉār in another inscription.

16. There is a beautiful sculpture of Aṣṭabhuja Durgā in a Maṇḍapa.

17. There is a pendent of Śrīcakra adorning Ampāḷ. Abhiṣeka is performed to Ampāḷ only on three days in the year Āṭippūram, Paṅkuṉi Uttiram and the Navami of Navarātri

18. There is a caṉṉiti of Pratyakṣavedagirīśvara near the Ampāḷ canniti.

Sung by : Campantar: I:103; Appar: VI:92; Cuntarar: VII:81.

TIRUKKAḶḶIL

The temple is situated on the Madras Periyapāḷayam bus route. There is no direct bus to Kaḷḷil, one has to get down at Kaṉiputtūr or Kaṉṉippēr and cross a distance of about three kilometres from there. This sthala can also be reached by the Tiruvaḷḷur- Red hills road.

Svāmi : Civānantēcurar (Skt. Śivānandeśvara)

Ampāḷ : Ānantavalliyammai (Skt. Ānandavalli)

Tīrttan : Nandi Tīrttam

Tala purāṇam : Not found

Special Features :

1. Sage Bhṛghu is said to have worshipped here.

Sung by : Campantar I : 119

TIRUKKAḶAR

Tirukkaḷar is about eight kilometres from the railway station of Tirutturaippūṇṭi. Tirukkaḷar is also known as Pāricātavaṉam. It is situated on the Tirutturaippūṇṭi Maṉṉārkuṭi road and is twenty one kilometres from Maṉṉārkuṭi. Other names of this sthala are Tāruvaṉam and Karpakavaṉam.

Svāmi : Kaḷar mulainātēcurar, Aṭaintārkkuaruḷ ceyyāniṉṟa nātar, Pāricātavaṉēśvarar (Skt. Pārijātavaneśvara).

Ampāḷ : Aḻakēcuvari ammai, Amutavalli and Ilaṅkompaṉāḷammai.

Tīrttam : Durvāca tīrttam (Skt. Durvāsa tīrtha)

Vṛkṣam : Pavaḷa malli (Pārijātam, Nyctanthes arbor-tristis)

Tala purāṇam :

Sage Durvāsa witnessed the dance of Śiva, as Naṭarāja, here in this sthala. The idol of sage Durvāsa is found opposite to that of Naṭarāja here. The Svāmi was worshipped by the sages Parāśara, Gālava, Kālabhairava and Durvāsa.

Special features :

1. This East-facing temple has a five-tiered gopuram.
2. A minor shrine for Vināyaka is found in the South west corner of this temple.
3. Idols of Navagrahas, Candra, Brahmā, Viśvakarma, Appar, Campantar, Cuntarar, Māṇikkavācakar, Mōkaṣadvārēśvara, Somaskanda, Valampuri Vināyaka, Subrahmaṇya with Vaḷḷi Teyvayāṉai (Skt. Dēvasena) and Gajalakṣmī are found.
4. Naṭarāja (known as Brahmatāṇḍavamūrti here) is of special importance in this temple. Viṭaṅkar liṅga is preserved in a box placed next to Naṭarāja.
5. There are minor shrines for Viṣṇu, Sūrya and Aṣṭabhuja Durgā in this temple.
6. Some other tīrttams in this sthala are, Piramā tīrttam (Cintāmaṇi tīrttam) found in the South street; Rudra tīrttam, found in the West street and Ñāṉa tīrttam, found in the North street of the temple.
7. The name of the Svāmi is mentioned as "Kaḷar muḷaitta nāyaṉār" and "Aṭaintārkku aruḷ cēyta nāyaṉār", in inscriptions.

Sung by : Campantar : II:51.

TIRUKKAṞKUṬI

Tirukkaṟkuṭi is about thirty two kilometres south west of Trichi. The temple, known as Uyyakkoṇṭēcuvaram, is built on a hill. As the Svāmi resides in a stone structure on a hillock, the sthala came to be known as "Kaṟkuṭi". It is known as Uyyakkoṇṭāṉ malai at present.

Svāmi : Uccinātar, Muttīcar, Kaṟpakanātar Uccinātasvāmi, Uyyak koṇṭa nāyaṉār, Ujjīvanēśvara and Viḻumiyār

Ampāḷ : Añcaṉāṭci (Skt. Añjanākṣī) Maiviḻiyammai (Skt. Bālāmbikā)

Tīrttam : 1. Poṉṉōḷi ōtai. 2. Kuṭamuruṭṭi (not the river which flows in Tanjore district but one of the canals of Kāvēri) 3. Jñānavāvi (Mutti tīrttam). 4. Eṇkōṇa tīrttam, 5. Nāṟkōṇa tīrttam (the first two tirttams are outside the temple and the rest inside the temple)

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

This is the sthala where Śiva is said to have given assurance to protect Mārkaṇḍeya. A sculpture depicting this episode is found above the entrance of the temple.

Karaṉ offered worship here to the liṅga, known as "Iṭar kāttār" which is at present in the outer circumambulatory passage. Nārada, sage Upamaṉyu, Mārkaṇḍeya and Aruṇakirinātar also worshipped here.

Special features :

1. This east-facing temple, which is on a hillock, has five circumambulatory passages.
2. The minor shrines of this temple are of Vināyaka, Ṣaṇmukha, Subrahmaṇya with Vaḷḷi and Teyvayāṉai, Gajalakṣmī, Jyeṣṭhādevi, Bhairava, Sūrya, Śanīśvara, Navagrahas and Naṭarāja.
3. There are utsavamūrtis of Bhikṣāṭana, Candraśekhara, Subrahmaṇya with Vaḷḷi and Dēvasenā and Somāskanda.

4. The main deity is a Svayaṁbhu liṅga and the Sanctum faces West.

5. The foot imprint of Śiva, who is said to have left the Sanctum to protect Mārkaṇḍeya from Yama, is found before the flagstaff of the temple.

6. There are two Ampāḷ shrines in this temple. Añcanāṭci Ampāḷ shrine faces west. As one of the petals of the flower held by this goddess is broken, a new idol of Ampāḷ has been consecrated, which is the Bālambikā shrine facing East.

7. This temple was built by Nandivarma Pallavaṉ. The area where it is situated was known once as "Nandivarma Maṅkalam".

8. The 'Kuṭamuruṭṭi' tīrttam of this temple is also known as Carppanati and Uyyakkoṇṭāṉ nati. It is referred to as Vairamēkavāykkāl in inscriptions.

9. (a) This sthala is referred to as "Pāṇṭiya kulācaṉi vaḷanāṭṭu rājāśraya caturvēti maṅkalattu kaṟkuṭi" in an inscription belonging to the period of Rājarāja.

(b) "Rajamakentira vaḷanāṭṭu uṟaiyūrk kūṟattup piramatēyamāṉa...........caturvēti maṅkalattuk kaṟkuṭi" in the Kulōttuṅgaṉ period inscription.

(c) as "Kēraḷāntaka vaḷanāṭṭu uṟaiyūrk kūṟrattuk kaṟkuṭi" in the inscription ascribed to the period of Rajendra; and

(d) as "Rajakampīra vaḷanāṭṭup piramatēyamāṉa uyyakoṇṭān tirumalai" in the inscription of Mallikārjuna mahārāja.

10. Another inscription refers to this sthala as "Nandivarma maṅkalam" also and the name of the Svāmi is "uyyakkoṇṭa nātar"

Sung by : Campantar : I:43; Appar : VI:60; Cuntarar: VII:27.

TIRUKAṈṞĀPPŪR

Kaṉṟāppūr can be reached by the Tiruvārūr-Tirutturaippūṇṭi road. The sthala is known as Koyil Kaṇṇāppūr at present.

Svāmi : Naṭutaṟiyappar, Naṭutaṟinātar, Vatsanātar, (Skt.Stambhapurīśvara)

Ampāḷ : Mātumai Nāyaki, Śrīvalli Nāyaki,

Tirttam : Ñāṉa tīrttam, Civakaṅkai (Skt. Śivagaṅgā)

Vṛkṣam : Kalpaṉai

Tala purāṇam :

A Śaivite girl, who married a Vaiṣṇavite, worshipped a liṅga without the knowledge of her family. Her husband threw the linga into a well when he came to know of this and the miserable girl considered the wedge (used to tie the calves in the barn (Tam. āppu)) symbolically as a liṅga and continued her worship. When the husband came to know of this habit of hers, he proceeded to cut the wedge down with an axe. Śiva appeared before him and blessed the couple. The sthala came to be known as Kaṉṟāppūr since. The mark of the axe is found on the liṅga.

Iṭumpaṉ worshipped Śiva here.

Special features :

1. This East-facing temple has a three-tiered gopuram.
2. The inner circumambulatory passage contains four idols of Vināyaka, idols of Piṭāriyammaṉ, Subrahmaṇya, Candra, Sūrya, Navagrahas, Śaṉīśvara and two idols of Campantar and two idols of Appar.
3. All the lands in this sthala have been registered in the name of Naṭutaṟinātar, the Svāmi.
4. A festival is celebrated in the month of Vaikāci (mid. May - mid. June) on the day of the star Viśākha.

Sung by : Appar : VI:61.

KIḺAITTIRUKKĀṬṬUPPAḶḶI

This sthala is about fifteen kilometers from Cīrkāḻi. It is also known as Araṇiyēcurar Kōyil. This temple is situated at a distance of about a kilometre and a half on the Tiruveṇkāṭu-Ilayamutu kuḷapuram road.

Svāmi : Āraṇya cuntarēcvarar (faces west) (Skt. Araṇyēśvara, Āraṇya Sundareśvara).

Ampāḷ : Akilāṇṭanāyaki

Tīrttam : Amutap poykai, Amirtatīrttam. (Skt. Amṛta tīrtha)

Tala purāṇam:

It is said that, Indra after killing the demon Vṛtrāsura, worshipped here to be absolved of the sin.

Special Features :

1. A crab is said to have offered worship to the Vināyaka at this temple.
2. The minor shrines of this temple are of Subrahmaṇya, Dakṣiṇāmūrti, Bhairava, Sūrya and Candra.
3. There is a sculpture depicting a king offering worship to the liṅga on the outer wall of the Sanctum.
4. The inscriptions containing the patikams rendered here by Campantar are found in the maṇṭapa of this temple.
5. The roar of the sea can be heard from the western wall of the Dakṣiṇāmūrti shrine.

Sung by : Campantar : I : 5.

(MELAI) TIRUKKĀṬṬUPPAḶḶI

Tirukkāṭṭuppaḷḷi is about eight kilometres from Pūtalur railway station. It lies on the Tiruvaiyāṟu - Kallaṇai road.

Svāmi : Tīyāṭainātar, Tīyātinātar, Tīyāṭiyappar, (Skt. Agnīśvara)

Ampāḷ : Vārkoṇṭa mulaiyammai, Vārmaṉṉu mulai maṅkai, Cauntaranāyaki, Aḻakammai, (Skt.Saundara Nāyakī)

Tīrttam : Kāvēri, Sūrya tīrtha, Kuṭamuruṭṭi river. Agni tīrtha (This tīrtha is in the form of a well)

Vṛkṣam : Vaṉṉi (Prosopis spicigera) Vilvam (Bael, Aegle marmelos).

Tala purāṇam :

Agni offered worship to Śiva here. Hence, this temple is known by the name Agnīśvaram.

Viṣṇu, Brahmā, Sūrya, Gaṇeśa, Sage Bhagīratha and the queen of Uṟaiyūr offered worship in this sthala. Sage Bhagīratha is said to have brought the river Kuṭamuruṭṭi to flow near this sthala through his tapa. An episode connected with the worship of the queen of Uṟaiyūr in this sthala is as follows. The king of Uṟaiyūr was in the habit of giving the flowers gathered from the temple garden to both his queens. While the older used to worship Śiva with those flowers, the younger wife took to adorning her tresses with those flowers. Hence, it is believed, that Uṟaiyūr, where the young queen resided, got buried under sand while Tirukkāṭṭuppaḷḷi, where the older queen resided, flourished.

Special features :

1. The temple has a five-tiered main gopuram and a three-tiered inner gopuram.
2. The minor shrines of this temple are of Vināyaka, Naṭarāja, Navagrahas, Liṅgodbhava, Ṣaṇmukha with. Vaḷḷi and Dēvasenā, Kāśi Viśvanātha and Visālākṣī and Durgā. All the grahas face Sūrya in the Navagraha shrine.
3. The idols of Bhairava, Appar, Campantar, Cuntarar and Māṇikkavācakar are found in the circumambulatory passage.
4. The Ampāḷ shrine faces South. The entrance to this shrine is flanked by Dvārapālakas.
5. The main deity, a liṅga, is found below ground level and can be reached by climbing down four steps.
6. Festivals are held in the month of Māci (mid Feb. - mid March) on the day of the star Makam and in the month of Paṅkuṉi (mid March - mid April).

Sung by : Campantar : III:29; Appar : V ; 84

KĀVIRIVIPPŪMPAṬṬIṉATTUP PALLAVAṈĪCCARAM

Kāvirippūmpaṭṭiṉattup Pallavaṉīccaram is about sixteen kilometres South east of Cīrkāḻi. The ancient name of Kāvirippūmpaṭṭiṉam was Campāti. It is also known as Kākanti and Pukār. Today, it is known as Pūmpukar.

Svāmi : Pallavanēcvarar (Skt. Pallaveśvara)

Ampāḷ : Cauntara nāyaki (Skt. Saundara Nāyakī)

Tīrttam : Kāvēri, Jāhnavi tīrtha

Vṛkṣam : Mallikai (Jasmine, Jasminum anestomosans) Puṉṉai (Mast wood, Calophyllum inophyllum)

Special Features :

1. Pallavaṉīccaram is considered sacred, since it is the place where the river Kāvēri flows into the sea.
2. Kāvirippūmpaṭṭiṉam was the capital of the Cōḻa kingdom.
3. The ruins of a Buddhist stūpa and a seven-celled Vihāra, said to have been constructed by Indra, exist here.
4. The temple was renovated by a Pallava king and, hence, got the name Pallavaṉīccaram. This is the birthplace of Iyarpakai nāyaṉār and saint Paṭṭinattār.
5. The temple has a five-tiered gopuram. The minor shrines are for Sūrya, Candra, Liṅga, Paṭṭinattār, Vināyaka, Subrahmaṇya, Gajalakṣmī, Śanīśvara and Bhairava. There is an inscription containing the patikams rendered about this sthala in a maṇṭapa.

Sung by : Campantar I : 65; III : 112.

KĀḺI(CĪKĀḺI)

Cīkāḻi is also known as Cīrkāḻi. This sthala is next to Cidambaram. It can be reached by both rail and road routes. There are eleven other names for this sthala. They are Piramapuram, Vēṇupuram, Pukali, Veṅkuru, Tōṇipuram, Pūntarāy, Cirapuram, Puravam, Campai, Koccaivayam (Koccai) and Kaḻumalam.

Svāmi : Pirampurēcar, Tōṇiyappar, Caṭṭaināṭar.

Ampāḷ : Tirunilaināyaki, Periyanāyaki

Tirttam : Piramatīrttam (skt. Brahmatīrtha) and twenty one other tīrttams.

Vṛkṣam : Pāricātam (night - flowering Jasmine, Nyctanthes arbortristis)

Tala purāṇam :

Śiva, along with Umā, is said to have sailed to this sthala during the deluge, as this sthala did not submerge in the flood waters. He is said to have worn the sixty four arts as his attire and sailed in the vessel (Toṇi) of Praṇava. The sthala, then, came to be known as Tōṇipuram.

As Kāḷi worshipped here to be redeemed from the sin of having engaged in an argument with Tillaipperumāṉ (Siva), this sthala came to be known as Śrī Kāḷi and later Cīrkāḻi.

As Brahmā worshipped here, the sthala came to be known as Piramapuranam; it acquired the name Vēṇupuram, as Śiva is believed to have appeared as a reed of bamboo; the Devas took refuge in this sthala out of fear for the demon, Cūran and, thus, the sthala got the name Pukali; the planet Jupiter (Guru) acquired his exalted position here, as a result of which this sthala came to be known as Veṅkuṟu; the sthala is called Pūntarāy as the Svāmi pursued the demon Iraṇayakkaṉ, who split the earth wide, and killed him; the planet Rāhu worshipped here and it came to be known as Cirapuram; the sthala is alluded to as Puravam because king Śibhi attained liberation on account of having given refuge to Agni in the form of a dove; Kṛṣṇa, who worshipped here to be saved from the curse of his clan destroyed by the Campai grass, was responsible for the sthala's name of Campai; as sage Parāśara worshipped in this sthala to be rid of his sin for having united with Matsyagandhī, the sthala came to be known as Koccaivayam and also as Kaḻumalam, having been worshipped by sage Lomaśa, who wanted to be relieved of all earthly attachments.

Brahmā, Viṣṇu, Murukaṉ, Kāḷi, Guru, Indra, Sūrya, Candra, Agṇi, Ādiśeṣa, Rāhu, Kētu, and sage Vyāsa worshipped the Svāmi in this sthala.

It is in this sthala that Campantar was blessed by the Svāmi and Ampāḷ with divine milk to assuage his hunger, near the Brahma tīrtha.

Special features :

1. The temple has four gopurams on all the four directions; the eastern gopuram being the main entrance.
2. Campantar is found as a Utsavamūrti, holding a cup (of milk) in his hand, next to the Sanctum. The events of his life are painted on the exterior walls of the Sanctum.
3. The circumambulatory passage contains the idols of the sixty three nāyaṉmārs and the minor shrine of Sōmāskanda.
4. The shrine of Tōṇiyappar is found at a higher level and can be reached by climbling a few steps.
5. The Caṭṭaiyappar shrine can be reached after climbing further from the Tōṇiyappar shrine through narrow, wooden steps. The practice of ladies removing the flowers adorning their hair and men removing garments from the upper part of their body, before entering this shrine, is observed. Only ghee is used to light the lamp in this shrine. Every friday, at ten in the night, vaṭai (deep fried in ghee) and pāyacam are offered to this Svāmi.
6. Dēvēndra liṅga, Navagrahas and Piramapuricuvara liṅga are found next to the Sthala vṛkṣam.
7. Kaṇanāta nāyaṉār lived in this sthala.
8. Festivals are conducted during the months of Tai (mid Jan - mid Feb.) on the New Moon day, in Vaikāci (mid May - mid June) on the day of the star Mūlam and in the month of Aippaci (mid Oct - mid Nov) on the day of the star Catayam. Navarātri and the day of the star Puram on the month of Āṭi (mid July - mid Aug) are the festival days for Tirunilaināyaki Ampāḷ.
9. Inscriptions belonging to the periods of Kulōttuṅka II, Kulōttuṅka III, Virārajēndra, Rājakēcari Varmaṉ and Krishṇa Dēva Rāya have been discovered in this temple. The Svāmi is

referred to as "Tirukkaḻumalam uṭaiyār" and "Tiruttōṇipuram uṭaiyār" in them. Campantar is mentioned as "Āḷuṭaiya piḷḷaiyār" and the sthala is referred to as "Rāja rāja vaḷanāṭṭut Tirukkaḻumala nāṭṭup piramatēyam tirukkaḻumalam" in the inscriptions.

Sung by : Campantar: I : 1, 4, 9, 19, 24, 30, 34, 47, 60, 63, 66, 74, 75, 79, 81, 90, 97, 102, 104, 109, 117, 126, 127, 128, 129; II : 1, 11, 17, 25, 29, 40, 49, 54, 59, 70, 73, 74, 75, 81, 83, 89, 96, 97, 102, 113, 122; III : 2, 3, 5, 7, 13, 24, 37, 43, 56, 67, 75, 81, 84, 89, 94, 100, 110, 113, 117, 118; Appar : IV: 82, 83; V : 45; Cuntarar : VII:58.

TIRUKKĀḶATTI

Tirukāḷatti is about twenty four kilometres from Rēṇikuṇṭa railway station. This sthala is in the state of Andhrapradesh and there are frequent bus services from both Tiruppati and Rēṇiguṇṭa. There are also bus services from Chennai.

Svāmi : Teṉkailainātar, Tirukkāḷattinātar, Aiṅkuṭumittēvar, Aintukoḻuntu, Kuṭumittēvar, Ārāvamutu, Kaḷanātar, Kallālaṭiyār, Kallālaṭiyiṟ Karumpu, Maruntu, Malaimēlmaruntu, Kāpālikāḷatti, Kāḷattikkaṟpakam, Cotiv:ṭaṅkar, Poṉmukalittuṟavar.

Ampāḷ : Ñāṉapracūnāmpikai, Ñaṅappūṅkōtai, Ñāṉakkoḻuntu, Ñāṉacuntari, Ñāṉappēroḷi, Ciṟpuṭpakēci, Vaṇṭārkuḻali

Tīrttam : Cuvarṇamuki (Skt. Śvarṇamukhī)

Vṛkṣam : Akanṭa Vilvam (Aegle marmelos), Kallāl (Ficus dalhousea)

Tala purāṇam :

A spider, a snake (Kāḷam) and an elephant (Hasti) are believed to have worshipped the lord here and received salvation. The place derives it name from these animals.

Special Features :

1. Kāḷatti is also known as Dakṣiṇa Kailāsa, Śivānandalahari, Vijñāna Kṣētram, Kaṇṇappapuram and Mummuṭi Cōḻapuram.
2. Kaṇṇappanāyaṉār also offered worship here and attained liberation (see Kaṇṇappanāyaṉār)

3. This temple is the Vāyusthala of the Pañcabhūta sthalas.

4. The figure of the spider, elephant and snake is sculptured in the Sanctum. The Liṅga is Svayambhu. Ritual Abhiṣeka is performed with water mixed with medicated camphor.

5. The idol of Kaṇṇappa nāyaṉār is found opposite to the Sanctum. Mahāśivarātri is an important festival in the temple.

6. It is said that Rudra, Nakkīrar, Indra, Rāma and Mucukunda offered worship here. Nakkīrar consectrated a Śiva liṅga which is known as Nakkīra Liṅgam.

7. There are many tīrttams and hills around this place.

   Tīrttams : Piramatīrttam, Sarasvati tīrttam, Intira tīrttam, Vacciratārai, Māyūra tīrttam, Rudra tīrttam, Mārkkaṇṭa tīrttam, Harahara tīrttam, Mahimohiṉi tīrttam, Māṇikarṇikā tīrttam, Bhagavati tīrttam, Bhairava tīrttam, Mākāḷa tīrttam, Mūkatīrttam.

8. Temples of other deities in this place are Bhagavatī, Indra, Maṇikarṇīkēśa, Kālabhairava, Sahasra Liṅga, Mūkēśa, Mahiṣāsura Mardhinī, Mārkaṇḍēśa and Yakṣeśvara.

9. There are several works on the history of this sthala such as Śatādhyāyi, Srikālattimāṉmiyam, Dakṣiṇa Kailāsa Mahātmiya, Svarṇamukari Mahātmiyam, Tirukāḷattip purāṇam, Tirukkāḷattinātarulā and Tirukkāḷattinātar Iṭṭakāmiya mālai.

10. Since this sthala is 'Rāhu kētu Kṣētra', the circumambulation is done from right to left.

11. The Caṉṉitis of Vināyaka and Muṟukaṉ are inter-changed in their position. There is an idol of Śakti Gaṇapati, Vināyakā with his consort, in the prakāra.

12. There is a Caṉṉiti of Bālañāṉampāḷ and of Pañcamukheśvara, with four faces facing the four direction and liṅga facing upwards.

13. There is a caṉṉiti of Pātāla vināyaka. Legend says that when sage Agastya came to this sthala, he failed to worship Vināyaka. So, Vinayaka caused the river Poṉmukali to dry up. Agastya

realised his mistake and consecrated an image of Vināyaka at the same level as the river (35 ft. below ground level) and the river then filled up. This canniti can now be reached by descending twenty steps.

14. The water of Sarasvatī tīrttam is believed to have the power of restoring speech to the dumb.

15. Cuntarar came to this sthala and he sang patikams on Tirupparuppatam and Tirukkētāram from here. Appar began his journey to Kailāsa from here and Campantar sang on Kētāram, Kōkarṇam, Tirupparuppatam and Intiranīlapparuppatam from here.

16. There is no Arthajāma pūjā here. The temple remains open throughout the day.

17. As this is a Vāyu sthala, the lamps in the Garbhagṛha keep constantly flickering.

18. There are two Nandis facing the Mūlavar.

19. There is a Sphaṭika liṅga in the temple, believed to have been consecrated by Ādiśaṅkara.

20. There is an 'Arthamēru' established by Śaṅkara in the Ampāḷ Canniti.

21. A hillock called 'Kailāsagiri' has a temple with a liṅga. There is also a temple for Kaṇṇappar here. Another canniti, believed to be that of Nakkīrar, is also found in this hillock.

Sung by: Campantar: III: 36,69; Appar : VI:8; Cuntarar : VII:26.

TIRUKKĀRĀYIL

(Banasāraṇyam and Kalakaruvanam)

Kārāyil is about thirteen kilometres south of Tiruvārūr. It is situated on the Tiruvārūr - Tirutturaippūṇṭi road. As this place abounded with 'Kār akil' trees, it came to be known as Kārakilvanam and later Kārāyil. Other names of this sthala are Tēvatāruvanam, Kapālapuram, Piramapuram and Kapittavanapuram.

Svāmi : Kaṇṇāyira Nātēcurar, Kaṇṇāyiramuṭaiyār

Ampāḷ : Kayilāya Nāyaki

Tirttam : Intira tīrttam (Skt. Indra tīrtha), Pirama tīrttam (Skt. Brahmā tīrtha), Cēṭa tīrttam (Skt. Śeṣa tīrtha).

Vṛkṣam : Palā (Jackfruit, Artocapus integrifolia)

Tala purāṇam :

This is the first of the Sapataviṭaṅka sthalas. It is said that sage Patañjali witnessed seven types of Tāṇḍavas (dances) of Śiva here.

Śiva is said to have appeared before Sage Kapāla in this sthala.

Special features :

1. The inner gopuram is three-tiered.
2. The circumambulatory passage houses Cuntarar, Tyāgarāja sabhā, Vināyaka, several liṅgas, Mahāviṣṇu, Ṣaṇmukha, Sarasavtī, Bhairava and Gajalakṣmī.
3. The Svāmi is Ātiviṭaṅkar in Tyagaraja sabhā. His throne is Vīraciṅkācanam. He is said to have danced the Kukkuṭa naṭaṉam. An emerald liṅga is preserved in a silver casket in this shrine.
4. The main deity is a Svayaṁbhu liṅga.
5. Festival is conducted in the month of Vaikāci (mid May- mid June)
6. The inscription refers to the Svāmi as "Kārāyil makātēvar".

Sung by: Campantar : II : 15

TIRUKKĀṈAPPĒR

Tirukkāṉappēr is better known as Kāḷaiyār kōyil. It is close to the raliway station of Nāṭṭaracaṉ pēṭṭai on the Madras-Ramēsvaram rail route. There are buses from Madurai, Dēvakoṭṭai and Civakaṅkai.

There are three Mulavars here :

1. *Svāmi :* Kāḷiccuvarar (Skt. Kalīśvara)
   Ampāḷ : Cuvarṇavalli (Skt. Svarṇavallī)

2. *Svāmi :* Cōmēcar, (Skt. Sōmeśa)
Ampāḷ : Cauntaranāyaki (Skt. Saundaranāyakī)

3. *Svāmi :* Cuntarēcar (Skt. Sundarēśa)
Ampāḷ : Mīnāṭci (Skt. Mīnākṣī)
Tirttam : Yāṉai maṭu (Gajapuṣkariṇi), Civakaṅkai kāḷi tīrttam Viṣṇu, Sarasvatī, Gaurī, Rudra, Lakṣmī and Sudarśana tīrthas.

Tala purāṇam :

The elephant, Airāvata, was once cursed by Nandi. Airāvata came here, created a pond (now called Āṉaimaṭu) and worshipped Śiva in order to be redeemed from the curse.

Special features :

1. This place is also known as Daksiṇakālipuram, Mandāravana, Agastyakṣetra, Devadāruvana, Mahākālapura and Gāndhāra. It is also called Sugandhavana (sweet-smelling forest). King Varaguṇa Pāṇḍya married the daughter of a Cōḻa king. This girl was called Sugandhakēśi. But, on seeing her beauty, he sacrificed her to Śiva. The entire area was permeated by the smell of incense from her hair and so was called Sugandhavana.

2. This sthala is referred to as Kāṉappēreyil in Caṅkam literature and was the capital of Ukkirapperuvaḻuti.

3. Marutupāṇṭiyar built the gopuram opposite to the Somēśa caṉṉiti. It is said that the gopuram of Madurai temple can be seen from this gopuram. When the British wanted to capture Marutupāṇṭiyar, who were under cover, they declared that the gopuram would be destroyed if the brothers did not surrender themselves. The two brothers, immediately, gave themselves up to the British soldiers. The Samādhi of the two brothers is found near the temple. When Cuntarar visited the near by sthala of Tiruccuḻiyal, accompanied by Cēramāṉ, Śiva appeared in the form of a bull (Tam. Kāḷai) in his dream and told him that He (Śiva) dwells in Kāṉappēr. Therefore, this sthala is also called Kāḷaiyār kōyil.

Sung by: Campantar : III : 26; Cuntarar : VII: 84.

TIRUKKĀṈĀṬṬUMUḶḶŪR

This sthala, Tirukkāṉāṭṭumuḷḷūr, is about twenty nine kilometers to the Southwest of Cidambaram. It can be reached through the Cidambaram-Kāṭṭumaṉṉārkuṭi-Ōmāmpuliyūr-Mōvūr-Muṭṭam road. This is a kilometre from Muṭṭam and is known as Kāṉāṭṭam puliyūr at present.

Svāmi : Patañcali nātēcurar, Patañcali nātar.

Ampāḷ : Kāṉārkuḻali, (Skt. Ambujākṣī), Kōlavaḷaikkaiyammai, Kōlvaḷaikaiyāḷ

Tīrttam : Sūrya puṣkariṇi (a pond opposite the temple).

Vṛkṣam : Atti (Ficus glomerata), Veḷḷērukku (Calotropis gigentea-allriflora)

Tala purāṇam:

Patañjali is said to have offered worship here and received Śiva's grace.

Special features:

1. This is a brick temple.
2. To the right side of the entrance, in the outer circumambulatory passage, is the Ampāḷ shrine.
3. The minor shrines of this temple are for Naṭarāja, Subrahmaṇya and Gajalakṣmī.
4. There is an idol of the Ṛṣi Patañjali on the left side before the Sanctum.
5. This sthala has been referred to as "Virutarāca payaṅkara vaḷanāṭṭu kiḻkāṉāṭṭumuḷḷūrākiya Tiruc ciṟṟampalac caturvēti maṅkalam ", in an inscription of the Cōḻa king Vikrama's period.

Sung by : Cuntarar: VII : 40.

TIRUKKĀṈŪR

Tirukkāṉūr is off the Māyavaram - Kumbakonam bus route. There is a village called Viṣṇampēṭṭai on a road that diverges from the main road. The temple is a few kilometres from this settlement. Vehicles cannot ply on this

road. An alternative is to reach the sthala of Tirukkāṭṭuppaḷḷi and cycle down from there.

Svāmi : Cemmēṉinātar, Karumpēcuvarar

Ampāḷ : Civalōka nāyaki (Skt. Śivalokanāyakī)

Tīrttam : Koḷḷiṭam, Vēda tīrttam (Skt. Veda tīrtha)

Tala purāṇam :

Pārvatī is believed to have performed tapa here and Śiva appeared to her in his Agni aspect.

Special Features :

1. In 1924, the temple got buried in the earth when there were floods. Some time later, a single sugarcane grew on it and, when excavation was undertaken at this spot, this temple was found. Therefore, Śiva is called Karumpēcuvarar from 'Karumpu' meaning sugarcane.
2. Now this place is called Maṇalmēṭu because there is only a sand dune and no settlement here. The priest has to be brought from Viṣṇampēṭṭai.
3. The Vimāna is globular in shape.
4. The Ampāḷ idol is made of Sālagrāma.

Sung by : Campantar I: 73; Appar V: 76.

TIRUKKIḶIYAṈṈAVŪR

This sthala has been identified as the two hundred and seventy sixth Tirumuṟaittalam.

Reference: The 1984 'Tēvāram' (paṇmuṟai), in the section Ñāṉacampantar Tēvāram vol-I, page 405 patikam number 385, next to the patikam on Tiruviṭaivāy.

Publishers: The Institute of Indology, Pondicherry.

The publishers have acknowledged the journal "cittāntam" 1932 as the source.

The paṉ of this patikam, which has eleven verses, is Kaucikam. The editors of this book and journal are T.V Gopala Aiyyar and Francois Gros.

There is no mention of the location of Kiḷiyaṉṉavūr in this book.

A place by name Kiḷiyaṉūr exists near Tiṇṭivaṉam, but it has not been identified as this sthala till now.

Sung by : Campantar

TIRUKĪḺVĒḶŪR

Kīḻvēḷūr is situated on the Tiruvārūr - Nagappaṭṭinam road before Cikkal. Another name of this sthala is Patarikāraṇyam (Ilantai marakkāṭu, Skt. Badarikāraṇya) It is known as Kīvaḷūr at present. The temple is known as Peruntirukkōyil.

Svāmi : Kēṭiliyappar, Akṣaya liṅgēcurar (Skt. Akṣaya liṅgēśvara).

Ampāḷ : Vaṉamulaināyaki, Cuntarakucāmpikai (Skt. Sundara kucāmbā).

Tīrttam : Caravaṇappoykai.

Vṛkṣam : Ilantai (Zizyphus jujuba).

Tala purāṇam :

Murukaṉ worshipped the Lord here. The Ammaṉ, known as Añcuvaṭṭa ammai or Añcuvaṭṭattammaṉ, is said to have stood guard and protected Murukaṉ during His worship.

Śiva appeared before Agastya as Naṭarāja in this sthala. Naṭarāja's posture, with the right foot lifted in dance, is a unique feature.

Kubēra is said to have appeared before a poor trader at his behest and granted him gold. His sculpture is found, facing south, in the Ampāḷ shrine.

Ādiśēṣa, sage Vasiṣṭha and Mārkaṇḍēya worshipped Śiva here.

Special features :

1. This east-facing māṭakkōyil has a seven-tiered gōpuram.

2. There are two Vināyakas in this temple, Patari Vināyaka and Cuntara Vināyaka.

3. Agastya liṅga is found under the sthala vṛkṣam, ilantai.

4. The main deity is a Svayambhu liṅga.

5. There are two Cōḻa period inscriptions and one Maratha inscription in this temple.

Sung by : Campantar: II : 105; Appar: VI : 67.

TIRU KUṬANTAIK KĀRŌṆAM

The temple, Kuṭantaikkārōṇam, is identified as the Kāśi Viśvanātha Svāmi temple near the Mahāmakam tank in Kumbakōṇam by U.V. Saminata Aiyyar and the Dharmapura Ātīnam but P.M. Jaya Senthilnathan identifies it with the Kumbēcar temple at Kumbakōṇam near the Poṟṟāmarai tank, relating the name of the temple to a Tēvāram hymn written by Campantar.

Svāmi : Cōmanātar (Skt. Sōmanātha), Cōmēcar (Skt. Sōmēśa) Cikkēcar.

Ampāḷ : Tēṉārmoḻiyāḷ, Cōmacuntari (Skt. Sōmasundarī)

Tīrttam : Sōma tīrtha

Tala purāṇam :

The Uṟi (a storage decive made of ropes hung from the ceiling, in which pots containing milk, curd, butter etc are stored against ant and insects), which contained the pot of Amṛta is believed to have become a linga in this sthala "Cikkam" means "uṟi". Hence, this temple is also known as Cikkēcam.

Special features :

1. Candra (Moon) and Vyāḻaṉ (Jupiter) offered worship here.

2. The temple has a five-tiered gōpuram.

3. Maṅkaḷanāyaki Ampāḷ shrine is found to the right side as one enters the temple through the main entrance and, next to the shrine, Makēśvara liṅga is enshrined. In front of this shrine, Kalyāṇacuntara Vināyaka sculpture is found.

4. The inner gopuram of this temple is three-tiered.

5. The minor shrines in this temple are of Vināyaka, Āṟumuka with Vaḷḷi and Deivayāṉai, Gajalakṣmī and Naṭarāja sabhā.

6. The idols of Cēkkiḻār, Appar, Campantar, Cuntarar, Māṇikkavācakar, and Vināyaka are found in the inner circumambulatory passage.

7. This temple has been identified and accepted as the Kuṭantaik kārōṇam referred to in the Tēvāram hymn by the devotees of Kumbakōṇam (Kuṭantai Śivaṉaṭiyār Tirukkūṭṭattiṉar) in the year 1958 and the patikam pertaining to this sthala has been inscribed on the wall of this temple.

8. There is a Kōṭi Pañcakṣara shrine here.

Sung by : Campantar : I : 72.

TIRUKKUṬANTAIK KĪḺKKŌṬṬAM

Tirukkuṭantaikkīḻkkoṭṭam, which is referred to in the Tēvāram hymns, is known, at present, as Nakēcvaracuvāmi kōil and is situated in Kumbakōṇam.

Svāmi : Nākēcvaracuvāmi (Skt. Nāgēśvarasvāmi)

Ampāḷ : Pirukannāyaki, Periya nāyaki (Skt. Bṛhat nāyakī)

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam:

This sthala is said to be the place where the vilvam (bael) of the Amṛta pot fell and formed itself into a liṅga.

Special features :

1. Sūrya and Ādiśeṣa offered worship to Śiva here.

2. The temple has a five-tiered gōpuram.

3. The temple is built such that in the Tamil month of Cittirai (mid Apr-mid May) on the dates eleventh, twelfth and thirteenth days, the rays of the sun fall on the Svāmi.

4. There is a well in the temple, built like the face of a lion (Ciṅkamuka).

5. The Naṭarāja sabhā here is known as Pērambalam and the structure is in the form of a chariot, replete with stone wheels, two horses and four elephants drawing the chariot. The spokes of the stone wheels contain intricate carvings of the twelve zodiac signs. Naṭarāja, in this temple, is known by the name Āṭalvallār. Viṣṇu is said to have played the flute and Śivakāmī the cymbals as accompaniments to the Cosmic Dancer.

6. The minor shrines of Pralayakāla rudra, Paṭaiveṭṭi māriamma<u>n</u>, Valañcu<u>l</u>i Vināyaka, Subrahmaṇya, Saptaliṅgas, Vaidīśvara, Jvarahara, Vināyaka, Sōmāskanda, Caṇḍēśvara and Viṣṇudurgā are found in this temple.

7. There is separate shrine for Sūrya in this temple. Its outer walls contain innumerable inscriptions.

8. There are miniature panels sculpted beneath the niche figures on the external walls of the Sanctum, which, according to Dr.U.V. Saminatha Aiyyar, depict episodes from the epic Rāmāyaṇa.

9. Liṅgas named after the four Vedas are found in the circumambulatory passage around the Sanctum.

10. The main liṅga is decorated with a silver crescent moon and a brass snake-hood.

11. Before entering the Sanctum, an idol of Taṇṭū<u>n</u>riya Vināyaka can be seen. It is also known as Gaṅgā Vināyakā.

12. The niche figure of Ardhanarīśvara standing before his bull mount (Ṛṣabha) is found on the west exterior wall of the Sanctum, where, usually, the Liṅgodbhava sculpture is seen.

13. The Ampāḷ shrine is a seperate structure with the Āṭippūra amma<u>n</u> shrine on one side and the 'resting chamber' (paḷḷiya<u>r</u>ai) of the Ampāḷ decorated with glass-work and Tanjore paintings on another side. There is a minor shrine for Caṇḍikēśvarī in the circumambulatory passage of this Ampāḷ shrine.

Sung by : Appar: VI ; 75.

TIRUKKUṬAMŪKKU

Kuṭamūkku is the name of the sthala referred to in Tēvāram. This temple in Kumbakoṇam is known as Kumbēśvarar kōyil at present. It is situated on the Chennai-Tiruchirāppaḷḷi road and rail route. It is also known as Kuṭantai and Tirukkuṭantai.

Svāmi : Kumpēcuvarar (Skt. Kumbēśvara), Amutēcvarar (Skt. Amṛtēśvara), Kuḻakar.

Ampāḷ : Maṅkalanāyaki, Maṅkalāmpikai (Skt. Maṅgalanāyakī).

Tīrttam : Kāvēri, Mahāmahatīrttam.

Vṛkṣam : Vaṉṉi (Prosopis spicigera)

Tala purāṇam :

During the deluge, a pot of Amṛta is said to have floated to this sthala on the water in a Kumbha (a pot) at the request of Brahmā and, hence, the place is known as Kumbakōṇam. Śiva appeared in the form of a hunter, broke the pot and made the Amṛta pour out on the ground, where a liṅga appeared as Svayambhu. The liṅga is in the form of a Kumbha, hence, the lord is known as Kumpēcurar. This temple is one of the Śakti pīṭhas, called Mantra pīṭha, and so the ampāḷ is known also as Mantira pīṭēcuvari (Skt. Mantrapīṭhēśvarī).

Special features :

1. The idols of Śiva, in the form of a hunter, and Ēkabāṇa Śāstā are found in the temple.
2. Sūrya is worshipped in the mornings and Candra in the evenings.
3. The temple has a nine-tiered main gōpura facing east.
4. There are two other gōpuras in the west and the north and three circumambulatory passages in this temple.
5. The maṇḍapa near the flagstaff of the temple has exquisitely carved and sculpted pillars and is known as Maṅkalavilāca maṇṭapam and Alaṅkāra maṇṭapam.

6. Campantar's Tiruveḻukūṟṟirukkai is found inscribed on a marble inside a chariot-shaped outline, on the left side of this maṇṭapa.

7. The minor shrines of this temple are of Lakṣmī Nārāyaṇa, Navagrahas, Vallabha Vināyaka, Bhairava, Jvarahareśvara, with three feet Śāstā, Candra, Sūrya and Naṭarāja sabhā.

8. The idols of the sixty three nāyaṉmārs, Sōmāskanda, Valañcuḻi Viṉāyaka, Mahāliṅgēśvara, Vīrabhadra, Saptamātṛkās, Aṣṭaliṅgas (eight different liṅgas), Bhikṣāṭana, Kārtikēya, Annapūrṇī, Mahālakṣmī and Sarasvatī are worshipped in this temple.

9. Next to the ampāḷ shrine, is a shrine for Śiva in the form of the Kirātamūrti i.e. hunter (who broke the pot of Amṛta with his arrow).

10. Govinda Dikshitar's (the minister of king Accutappa Nāyaka) image, with that of his wife, is found sculpted in this temple.

11. The main liṅga, which is Svayambhu, is gold plated.

Sung by : Campantar: III :59; Appar V: 22.

TIRUKKUṬAVĀYIL

Kuṭavāyil is on the way to Tiruārūr from Kumbakōṇam. It is fifteen kilometres from Kumbakōṇam and sixteen kilometres from Tiruvārūr. The temple in this sthala is known as Kuṭavāyirkōṭṭam. Other names of this sthala are Katalīvaṉam and Vaṉmīkācalam. It is known as Kuṭavācal at present.

Svāmi : Kōṇēcurar (Skt. Kōṇeśvara)

Ampāḷ : Periyanāyakiyammai (Skt. Bṛhannāyakī)

Tīrttam : Amuta tīrttam, Cūriya tīrttam (Skt. Sūrya tīrtha) river Kaṭuvāy (a tributory of Kuṭamuruṭṭi river).

Vṛkṣam : Katali (Banana, Musa paradisiaca) Palāśa (Butea frondosa)

Tala purāṇam :

When there was deluge (Praḷaya), the Svāmi is said to have preserved all the living beings inside a pot of Amṛta and covered the mouth of the pot in the form of a liṅga. As Svāmi

protected the living beings, He came to be known as Kōnēcar (Kō-Nēcar). With the passage of time the liṇga covering the mouth of the pot was covered by on anthill. This was disturbed by the probing beak of Garuḍa and the liṅga was revealed to the world. The Svāmi has since acquired the names Garuḍādri and Vaṅmīkācalēcar. Garuḍa is said to have constructed this temple. As the mouth portion of the broken pot fell here, this sthala was called Kuṭavāyil

The Svāmi is known as Cūriyēcuvarar (Skt. Sūryēśvara) as Sūrya worshipped him; as 'Tālappiyēcuvarar' having been worshipped by sage Tālappiyār; by the name 'Pirukanātar' (Skt. Bhṛgu nātha) as Sage Bhṛgu worshipped him. Śiva is said to have cured Sage Tṛṇabindu of his ailment in this sthala.

Special features :

1. The temple is a māṭakkōyil built by Kōccēṅkaṭcō̱lan and has a three-tiered inner gōpuram.
2. The minor shrines of Daṇḍapāṇi, Sarasvatī (Kalaimakaḷ), Gajalakṣmī, Kuṭavāyi̱r Kumara̱n, Navagrahas and the idols of Iṭumpa̱n, Bhairava, Śanīśvara an Saptamātṛkās are found around the Sanctum.
3. In the pedestal of the Naṭarāja mūrti is found an inscription. "Kaḷakkāṭuṭaiyār mālai tā̱lmārpa̱n" are the words found in the inscription in the 10th-11th century script. A devotee's image is also carved amidst the words.
4. The Kāsi Viśvanātha liṅga is red in colour here.
5. The main deity, a liṅga, faces west. The sanctum can be reached by climbing twenty four steps. The liṅga has the marks made by Garuḍa while worshipping the Svāmi.
6. The Ēkapāda sculpture, in the posture of standing on one leg, is unique in this temple.
7. A festival is held in the month of Māci (mid Feb - mid March) on the day of the star Makam. Śanippradoṣam is considered auspicious in this sthala.

8. There are three inscriptions in this temple. An inscription of the Kulōttuṅga III period refers to the Svāmi as "Kuṭavāyil uṭaiyār", the Ampāḷ as "Periyanācciyār" and the temple as "Peruntirukkōyil".

Sung by : Campantar II : 22, 58.

TIRUKKURAKKUKKĀ

This sthala, Tirukkurakkukkā, is about a kilometre and a half to the North of Tirukkaruppaṟiyalūr. This place is known by the name Tirukkurakkāval at present. It can be reached from Vaitīśvaran kōyil by the road towards Tiruppaṉantāḷ on taking a turn next to the hospital at Iḷantōppu.

Svāmi : Kuṇṭaḷēśvara

Ampāḷ : Kuntaḷanāyaki, Kuntaḷāmpikai

Tirttam : Gaṇapati river

Sthala purāṇam:

According to the sthala purāṇa, Hanumān worshipped Śiva here. An idol of Hanumān is found in the temple. Hence, the place is called Kurakkukkā from the Tamil word 'Kuraṅku'.

Special Features :

1. Vināyaka and Ṣaṇmukha shrines (with his consorts Vaḷḷi and Teyvayāṉai) are found in the circumambulatory passage.
2. The idols of Bhairava, Sūrya, Hanumān and Appar are worshipped here.
3. There is a mural depicting Hanumān worshipping Śiva at the entrance.
4. The Ampāḷ shrine faces west.

Sung by : Appar V: 75.

KURAṄKAṆIL MUṬṬAM

This place is about nine and a half kilometres to the South of Kāñci on the bank of the river Pālāṟu.

Svāmi : Vālicurar, Koyyamalai nātar.

Ampāḷ : Iraiyār vaḷaiyammai

Vṛkṣam : Ilantai (Zizyphus jujuba)

Tala Purāṇam :

Vāli, in the form of a monkey (Kuraṅku), Indra in the form of a squirrel (Aṇil), and Yama, in the form of a cow (Muṭṭam) worshipped the Lord at this sthala. The place, therefore, came to be known as Kuraṅkaṇil muṭṭam.

Special Features :

1. The Ampāḷ shrine, which was outside the temple, has now been brought within the temple.
2. There are images of the Saptamātṛkās in the temple.
3. There is a rock-cut temple close to this temple.

Sung by : Campantar: I: 31.

TIRUTTENKURAṄKĀṬUTTUṞAI

Kuraṅkāṭutuṟai is situated about a kilometre north of Mayilāṭutuṟai railway station and is on the Mayilāṭutuṟai - Kumbokōṇam road. It is known as Āṭutuṟai at present.

Svāmi : Āpatcakāyēcuvarar (Skt. Āpadsahāyeśvara)

Ampāḷ : Pavaḷakkoṭiyammai

Tirttam : Kāvēri

Tala Purāṇam :

Sugrīva and Hanumān worshipped the Lord in this sthala.

Special features :

The Sanctum is built of stone. The wife of Kaṇṭarātitta Cōḻa is said to have built it. The temple has a three-tiered gōpuram. The maṇḍapa in the front contains an inscription about the sthala. The stucco figures of Sugrīva and

Ṛṣabhārūḍha, in the act of the former worshipping the latter, can be seen at the entrance of the maṇṭapam.

Altogether, fifteen inscriptions have been found in this temple

Inscription : Cōḻa:

1. Parakēcari Varma Uttamacōḻa
2. Rāja Rājakēcari varma
3. Kulōttuṅka cōḻa
4. Rāja Rāja -I
5. Vīra Rājēndra Cōḻa
6. Māraṉ Caṭaiyaṉ

This sthala was known as

a) 'Teṉkaṟait tiraimūrnāṭṭut tirukkuraṅkāṭuturai' during the time of Rāja Rāja I, and as

b) 'Pūpālakulavalli vaḷanāṭṭu tiraimūrnāṭṭut tiru kuraṅkāṭuturai' during the reign of Kulōttuṅka Cōḻa.

The inscriptions refer to the presiding ceity as Tirukkuraṅkāṭuturaimātēvar.

Sung by : Campantar : II : 35; Appar : V : 63 .

TIRU (VAṬA) KURAṄKĀṬUTTUṞAI

This sthala is known as Āṭuṟaipērumāl kōyil at present. It is located about forty eight kilometres from Aiyampēṭṭai railway station, on the Kumbakōnam - Tiru Aiyāṟu highway and about seven and a half kilometres east of Tiru Aiyāṟu on the northern banks of Kāvēri river. This sthala is also known as Āti citamparam, Nālikeravana, Kapinarttanapuram.

Svāmi : Aḻaku caṭaimuṭinātar, Kulaivaṇaṅkīcar, Vālinātar, Tayānitīcuvarar (Skt. Dayānidhīśvara) Cittiliṅkanatar (Skt. Siddhiliṅganātha).

Ampāḷ : Aḻaku caṭaimuṭiammai, (Skt. Jatā Makuṭanāyaki)

Tīrttam : Kāvēri

Vṛkṣam : Teṉṉai (Coconut tree, Cocas nucifera)

Tala purāṇam:

While a husband and wife were travelling, the wife, who was pregnant, was thirsty and her husband left her to fetch some water. Śiva is said to have bent a coconut tree and offered her a tender coconut to quench her thirst and disappeared (Hence he came to be known as Kulaivaṇaṅkīcar). On returning, the husband came to know of this incident. He left his wife there out of fear for her divine qualities and went to another city. The wife stayed on at this sthala, worshipped Śiva and attained liberation. Her image is found in the first circumambulatory passage near the entrance of the temple.

The liṅga is known as Ciṭṭu liṅga, since it was worshipped by a Ciṭṭukkuruvi (sparrow). Vāli offered worship here and received Śiva's grace. Vāli's sculpture can be seen on the vimāna. It is said that Hanumān, who lost his tail in Ramēśvaram, regained it in Kuraṅkāṭuturai.

Special Features :

1. The temple has a five-tiered gōpuram.
2. The minor shines of Vināyaka, Subrahmaṇya, Gajalakṣmī, Viśvanātha and Navagrahas are found.
3. Naṭarāja is accompanied by Śivakāmī in this sthala, both of them represented beautifully in sculptural form, in addition to a sculpture of Ardhanārīśvara.
4. Inscriptional references :
   1. Kōpparakēcari varmaṉ
   2. Pāṇṭiyaṉ talaikoṇṭa kōpparakēcari varmaṉ
   3. Rāja Rāja I
   4. Rājēndra I
   5. Kulōttuṅka III
   6. Vikrama Pāṇṭiyaṉ.

   This sthala has been referred to as a 'Vaṭakarai' and 'Viṟaikkūṟṟattu Eyiṉūrt Tirukkuraṅkāṭuturai' during the reign of the first two Cōḻa kings.

b) as 'Vaṭakarai viṟaikkūṟṟattut Tirukkuraṅkāṭutuṟai' during the reign of Rāja Rāja I and

c) as 'Vaṭakarai vikkirama cōḻa vaḷanāṭṭu miṟaikkuṟṟattut Tirukkuraṅkāṭutuṟai' during Kulōttuṅka III's period.

Sung by : Campantar III : 91.

TIRUKKURUKĀVŪR

This sthala Kurukāvūr, goes by the name Tirukkaṭavūr today. Enroute to Teṉtirumullaivāyil from Cīrkāḻi, after six kilometres, the road that leads to Vaṭakāl has to be taken to reach this sthala. It is almost seven kilometres from Cīrkāḻi. This sthala is also known as Virukṣāpapuram

Svāmi : Cuvētaricapēcuvarar, Veḷḷaiviṭaiyīcuvarar, Veḷḷaṭainātar, Ratnāṅkureśvara, Maṇivayirakkoḻuntu, Vilvāraṇyēśvara (Skt. Śvetarṣabheśvara).

Ampāḷ : Nilōtpala Visālākṣī, Kāviyaṅkaṇṇiyammai, Kāviyaṅkaṇ maṭavāḷ

Tīrttam : Veḷviṭai tīrttam (Pāl kiṇaṟu) This tīrttam is in the form of a well outside the temple. Śiva is said to have quenched the thirst of Campantar, on the New Moon day of the month of Tai (mid Jan. to mid Feb.), with the water from this tīrttam. This water, which resembles milk, is offered to the devotees every year on that day. (There are eleven other tīrttams which are described in detail in the 'Special Features').

Tala purāṇam :

Agni took the form of a pigeon, surrendered to the King Cipi (Śibhi) to test the kindness of the king towards other living beings. Agni was neither pardoned for this act nor absolved of his sin. As he could not regain his original form, he created a river by digging the ground with his beak and showered the water from the river on the Svāmi of this sthala regularly while offering worship. He, later, regained the original form, after which the place came to be known as Tirukkurukāvūr.

It is in this sthala that Śiva offered curd rice and water to a tired and starving Cuntarar. So it is called Tatyōtaṉapuram (dadhyodanam-curd rice).

As Viṣṇu took the form of a white ox and worshipped Śiva here, this sthala is also known as Svētavṛṣapuram and Viṣṇupuram, also, known as Veḷviṭaipuram which became Veḷḷaṭai later. Śiva blessed a poor Brāhmaṇa, by name Bharadvaja, by directing Kubera to bestow rubies which glowed like fire to the Brāhmaṇa. Hence, Śiva came to be known as Ratnāṅkureśvara. Cuntarar refers to this episode in his patikam as "māṇikkam muḷaitteḻunta vittaṉē."

When Campantar wanted to be absolved of his sin for having been associated with the Jainas, the water from the holy Gaṅgā is said to have been obtained from this sthala tīrtha, the Veḷviṭai kūpam or well. Since then, this sthala came to be known as Rakaciyakāci also.

Special features :

1. There are eleven different tīrttams in this sthala. They are;

(a) Ādi brahma tīrtha: known by this name because this tīrtha was created by Brahmā when he offered worship as a five-headed God.

(b) Hamsa tīrtha: Is found to the south of the temple and was created by a swan.

(c) Sarasvatī tīrtha: Is situated on the Northern side of the temple.

(d) Indra tīrtha: Is situated on the eastern side. This was created by Indra to gain strength and capacity to kill the demon Valāsura.

(e) Viṣṇu tīrtha: Is situated in the Nṛtimūlai.

(f) Vatsa tīrtha: Created by Vatsarāja while he carried out renovation and repair of the temple.

(g) Śiva tīrtha: Created by Śiva when he offered Cuntarar food.

(h) Varuṇa tīrtha: Situated in the Vāyumūlai created by Varuṇa (the rain-god).

(i) Lōmaśa tīrtha: Is situated in the south.

(j) Puṟānati: This is the Kapōtanatī which is a canal.

(k) Viṅayakanati: The place of confluence of the Puṟānati and the sea. This is referred to as Dēva tīrtha in the Tirumullaivāyil purāṇam.

2. Other places, in the surrounding area associated with the episode of Śiva offering food to Cuntarar are:

(a) Cittirappantaraṭi, where Śiva put up a 'pandal' (a temporary shelter) and awaited a famished Cuntarar with food. This place is about a kilometre from the temple. Symbolically, the Utsava mūrti is brought here on the Full Moon day in the month of Cittirai (mid Apr - mid May) and the episode is enacted.

(b) Iṭamaṇalōrūr is the place where Cuntarar offered worship to Śiva along with the other fellow travellers.

(c) Pattam-When Cuntarar asked Śiva, who was in the guise of a Brāhmaṉa, as to whether the food would be sufficient to feed everyone, Śiva answered in the affirmative. This is to the north of Varicaippaṟṟu.

(d) Āmaippaḷḷam

(e) Varicaippaṟṟu-Pantikramam - This is where Cuntarar and the other devotees were seated in a row to partake of the food and curd offered by the Brāhmaṇa (Śiva).

(f) Karuvāḻaittōṭṭam- This is situated south of Varicaippaṟṟu. The plantain leaves required for serving food to Cuntarar and other pilgrims were cut from the fields of this place.

(g) Vēṭṭaṅkuṭi- Cuntarar rested here after his hunger was assuaged and, on waking up was confused about the direction in which he had to proceed to the temple. Śiva appeared as a hunter and guided him to the temple from this place.

3. A bronze idol of Śiva, in the form of a hunter, is preserved in this temple.

4. The idols of Vināyaka, Murukaṉ, Agastya, Sūrya and Māriammaṉ are found in the outer circumambulatory passage.

5. Ampāḷ shrine and Naṭarāja sabhā are found in this temple.

6. The inscriptions of the period of Kulōttuṅka I, Rajēndra I, Vikrama cōḻa Parakēcarivarmaṉ, Kulōttuṅka cōḻa, and Rājakēcari varma, Tiruvana cakravarti and Rajādirājadēva

contain references to the name of the Svāmi of this sthala as Veḷḷaṭai Makātēvar and Kurukāvūr Veḷḷaṭaiappan̲.

Sung by : Campantar: III: 124; Cuntarar: VII: 29.

TIRUKKUR̲R̲ĀLAM

Kur̲r̲ālam is a tourist spot and is well connected by bus to all important towns. It is on the Madras - Kollam rail route. It is about forty eight kilometres from Ten̲kāci.

Svāmi : Kur̲r̲ālanatar, Tirikūṭācalēcuvarar

Ampāḷ : Kul̲alvāymol̲iyammai

Tirttam : Vaṭa aruvi (a waterfall)

Vṛkṣam : Kurumpalā (Astorarpus integrifolia)

Tala Purāṇam :

Agastya turned an idol of Viṣṇu into a small Śiva liṅga at this sthala and, hence, it is called Kur̲r̲ālam. The marks of Agastya's fingers can be seen on the liṅga.

Special features :

1. This sthala is also known as Tirukūṭamalai.
2. There are several water falls here and this is a summer resort. People come here during the months of July and August.
3. The temple is in the shape of a conch.
4. The sthala Vināyaka is Ambala Vināyaka.
5. This is the Citra Sabhā among the five important Naṭarāja sabhās. Naṭarāja and Śivakamī are painted on the walls.
6. There is a Parāśakti pīṭha believed to have been consecrated by Agastya.
7. The god is taken in procession for five days; on the first day as Brahmā, on the secon̲d day as Viṣṇu, on third day as Rudra mūrti, on fourth day as Īśvara and on the fifth day as Sadāśiva mūrti, during a festival.

Sung by : Campantar: I : 99.

TIRUKKUṞUKKAI VĪRAṬṬAM

Tirukkuṟukkai Vīraṭṭam is about twelve kilometres from Mayilāṭutuṟai (Mayavaram).

Swāmi : Vīraṭṭēcurar

Ampāḷ : Pūrṇāmpikai, Ñāṉāmpikai (Skt. Pūrṇāmbikā, Jñānāmbikā)

Tīrttam : Tiricūlakaṅkai, Ñāṉatīrttam (Skt. Triśūlagaṅgā, Jñāna tīrtha)

Vṛkṣam : Kaṭukkāy (Terminalia chebula)

Tala purāṇam :

It is believed that the burning of Kāma, one of the eight valourous deeds of Śiva, took place here.

A sage, Tīrkkavāku (skt. Dīrghabāhu) performed Abhiṣeka to Śiva with the water brought from Gaṅgā. When his hands reached up to pour the water, they became short. Thus, the place got its name Kuṟukkai meaning 'shortened arms'. Kuṟukkai is also known as Aritakivaṉam, Kaṭuvaṉam, Yōkīcapuram, Ñāṉāmpikā puram, Kāmatakaṉapuram and Kāmakarapuram.

Special Features :

1. The dance hall is known as Kāmāṅkanāciṉi capai or Campuvinōta capai.
2. Six festivals are important in the temple :

1. Cittirā Paurṇami	2. Vaikāci Vicākam
3. Āṭi Takṣiṇāyaṉam	4. Māci Makam
5. Uttarāyaṇam	6. Brahmōtsavam

During these days, abhiṣeka is performed to the Mūlavar.

3. The killing of Kāma is enacted on Māci Makam, and on Paṅkuni uttiram.
4. There are many liṅgas with seperate sannidhis such as the Piramaliṅga, Rāmaliṅga and Kāmēca liṅga in the temple.
5. Aiyadvaja liṅga is in Varakamaṭai, about a kilometre and a half away from this place. The site of a Yajña performed by Brahmā

in Kāli Kōyil, is to the south west of the temple. Sapta Kannikās are founded in a near by grove. There is an idol for the Sage Dīrghabāhu in the temple.

6. There are many temples around this place :

a. Kaṅkaṇamputtūr is on the south eastern direction from the main temple. Kāma vowed to destroy Śiva's tapa here.

b. Vētanallūr is near Kaṅkaṇamputtur. This is the place where the Devas requested Kāma to disturb the tapa of Śiva.

c. Villiyanallūr is the place where Kāma took his bow to fight Śiva.

d. Kalvaḷaimēṭu is the place where Kāma bent his bow to shoot his arrows.

7. There is a beautiful sculpture in the temple with faces of a pig, an elephant, a lion and a human face.

8. The Pīṭha of the liṅga has a lotus (one of the five arrows sent by Kāma) inscribed on it.

9. There is also a sculpture of Kāmadahanamūrti. Idols of Rathi and Manmatha are also found here.

Sung by : Appar IV: 49 and 50.

TIRU KŪṬALAIYĀṞṞŪR

The sthala Kuṭalaiyāṟṟūr is close to Cidambaram. There are town buses from Cidambaram to Kāvālakuṭi which is close to Kuṭalaiyāṟṟūr.

Svāmi : Neṟikāṭṭunātar (Skt. Nardana Vallabha)

Ampāḷ : 1. Parāśakti, 2. Jñānaśakti.

Tīrttam : Brahma tīrtha, Agastya tīrtha, Saṅgama tīrtha (the confluence)

Tala purāṇam:

Śiva performed Nardana (dance) here for Brahmā and, so, he is called Nardanavallabha. The place derives its name from

Special Features :

1. When Cuntarar was on his way to Viruttācalam, he passed by this temple, unaware of its existence. Śiva came in the form of an old man and directed him to the temple.
2. There are cannitis to Amuda vināyaka, Viśvanātha and Ṣaṇmukha.
3. There is a sculpture of Citragupta in the temple.
4. There is a sculpture of Agastya on the outer wall.
5. There is no canniti for the Navagrahas but there is one for Śani.
6. The temple was originally between the two rivers, the Maṇimuttāṟu and the Veḷḷāṟu, but was destroyed in floods. It has been reconstructed at the present location using the stones from the ruins.

Sung by : Cuntarar VII : 85.

TIRUKKĒTĀRAM (Skt. KEDĀRANĀTH)

This sthala is on the Himalayas, at about 11750 ft. above sea level. There are buses from Delhi, through Rishikesh and Haridvar, to Gaurikund. From Gaurikund, the temple can be reached either by foot or on horse back. The temple is open only for six months (from April to September) in a year.

Svāmi : Kētārēccuvarar (Skt. Kedāreśvara)

Ampāḷ : Kētārakauri (Skt. Kedāragaurī)

Tirttam : River Mantākiṉi (Skt. Mandākinī)

Tala purāṇam :

Ṛṣi Kēdāra is believed to have worshipped at this sthala and the place derives its name from him.

Special Features :

1. This is one of the twelve Jyotirliṅga sthalas. The others are: 1. Somnāthpur 2. Śrīśailam 3. Ujjain 4. Omkareśvar 5. Ḍākanyā 6. Kāśī 7. Triyambak 8. Vaidyanātha 9. Dārukavana 10. Rameśvara 11. Kūṣmēlam.

2. There is no liṅga here. But, it is believed that a part of Mt. Kailāsa appears as the idol of Śiva here.

3. Once, at Bhīma's request, Śiva appeared to him on the Ṛṣabha here. The Ṛṣabha was so huge that only its back was visible here. Its middle part was seen in Madhyamaheśvar, stomach in Tuṅgānath, beard in Kalpēśvar and face in Paśupatināth. These five temples are known as Pañca Kēdārakṣetra.

4. There are idols of the five Pāṇḍavas in the Arthamaṇḍapa.

5. Pārvatī performed tapa here in order to become a part of Śiva's body, when the Ṛṣi Bhṛṅgi refused to worship her and paid his respects to Śiva alone.

6. Cuntarar and Campantar sang patikams on this sthala from Kālahasti.

Sung by: Campantar:II: 114; Cuntarar:VII. 78.

TIRUKKĒTĪCCARAM

This sthala is in Srilanka. There are trains from Colombo and this is a station on Colombo-Talai Mannar rail route. This sthala is within the city of Mātōṭṭam.

Svāmi : Kētīcvarar (Skt. Ketīśvara).

Ampāḷ : Kauri (Skt. Gaurī)

Tirttam : Pālāvi, Kauri Tīrttam (Skt. Gauri tīrtha)

Vṛkṣam : Vaṉṉi Tree (Prosopis spicigera)

Tala Purāṇam :

Kētu, one of the Navagrahas, worshipped the Lord Śiva at this sthala. Therefore, this sthala is called Kētīśvaram.

Special Features :

1. The original temple was destroyed in a cyclonic storm in the 16th century. Around 1872, due to the initiative taken by Ārumuganāvalar, forty acres of land (in which the temple was believed to have been situated) was reclaimed in a public

auction. When excavation was undertaken, several idols and structures were found. But, the original liṅga was slightly broken while being dug out. Therefore, it is now seen in the western prakāra. A new liṅga was made to replace this. The images of Nandi and Vināyaka, the Garbhagṛha, the Artha maṇḍapa, the Balipīṭha and the Dhvajastambha were reclaimed without any damage.

2. There are five tērs (chariots) in the temple today.
3. There is a caṉṉiti for Śarabhamūrti.
4. This temple was patromised by King Rājēndra who named this region 'Arulmoḻittēvaṉ vaḷanāṭu' after his father. There is a place called 'Pāppāmōṭṭai' which was, once upon a time, a Brāhmaṇa (Pārppana) settlement.
5. The Pāṇḍya kings succeeding the Cōḻas have also endowed this temple with lands and other facilities.
6. Ṛṣi Bhṛgu and the Asura Mālyavān worshipped here.

Sung by : Cuntarar:VII: 80; Campantar: II: 107.

TIRUKAICCIṈAM

The sthala, Tirukaicciṉam, is about three kilometres east of the railway station of Tirunellikkā. It is on the Tiruvārūr - Tirutturaippūṇṭi road. Kaicciṉam is known as Kācciṉam at present.

Svāmi : Irutayakamalanātar (Skt. Hṛdaya Kamalanātha), Karacciṉṉēcurar, Kaicciṉṉa nātēcurar.

Ampāḷ : Vēlvaḷaiyammai, Matsyāyadākṣi, Cuvētavaḷaināyaki.

Tīrttam : Indra tīrtha, Vajra tīrtha, Agastya tīrtha.

Vṛkṣam : Koṅkiḷavu (Cochlospermum gossypium)

Tala purāṇam :

Sage Tṛṇabindu, Agastya and Indra worshipped Śiva here.

Indra made a liṅga of sand for worship. After worshipping, when he tried to lift it, his fingers left marks on the liṅga, which can be seen on the main deity of this temple.

Special features:

1. The temple is a Māṭakkōyil with a three-tiered gopuram.
2. There is an inner circumambulatory passage and an outer passage outside the temple walls. The inner circumambulatory passage contains Vināyaka, Viṭumaliṅga-worshipped by Viṭūmaṉ, one of the eight Vacus (Aṣṭa Vasukkaḷ) Subrahmaṇya and Ampāḷ shrine. The Naṭarāja maṇḍapa is on the east side.
3. An idol of Viṣṇu holding the conch (Śaṅkha) and the discus (Cakra) in his arms, found while ploughing the temple land, has been consecrated in the inner circumambulatory passage.
4. The Dakṣiṇāmūrti in this temple is unique, as he is in the form of Ṛṣabhārūḍha Dakṣiṇāmūrti.
5. A ten-day festival is conducted in the month of Vaikāci (mid May - mid June), beginning from the day of the star Viśākha. Ṣaṣṭi is also conducted here. Other auspicious days when special worship and pūjas performed, are the day of the star Tiruvātirai in the month of Mārkaḻi (mid Dec. - mid Jan), the day of the star Maha in the month of Māci (mid Feb.- mid Mar.), the day of the star Maha in the month of Paṅkuṉi (mid Mar.-mid April) and Sundays in the month of Kārttikai (mid Nov.- mid Dec.).
6. There are eleven inscriptions in this temple. They refer to this Svāmi as "Koṅgu ilavu vaṉēcvaracvāmi", "Tirukkaiccinnam uṭaiya nāyaṉār" and "Karaccinṉēcvarar".

Sung by : Campantar: II: 45.

TIRU KOṬṬAIYŪR KŌṬICCURAM

This sthala, which is four kilometres from Kumbakōṇam, is enroute Tiruvaiyāṟu. 'Koṭṭai' means nut. A liṅga appeared under a castor plant

is known as Kōṭiśvarar kōyil today. Another name of this sthala is Vilvāraṇyam.

Svāmi : Kōṭiccurar

Ampāḷ : Pantāṭiyammai. (Skt. Kandukakrīḍāmbikā)

Tirttam : Amuta tīrttam (a well)

Vṛkṣam : Koṭṭaicceṭi (Āmaṇakku, Castor, Ricinus communis)

Tala purāṇam:

Śiva is said to have appeared (Svayambhu) in the form of a Kōṭi liṅga (one crore liṅgas) for a Cōḻa king and came to be known as Kōṭīśvara. Sage Ātrēya, son of sage Atri, performed tapa in the forest (which abounded with castor plants) to please Śiva, hence the place came to be known as Heraṇḍapuram and the sage as Heraṇḍa. It is this sage who brought back the Kāvēri, which vanished into the netherland, and, at Tiruvalañcuḻi, made it flow on earth. He returned to earth from the netherlands in this sthala. His image is found in this temple.

Special Features :

1. The temple has a five-tiered gopuram.
2. The main deity, the Svayambhu liṅga, is seen to have castor-seed-like formations hanging from it.
3. Śiva is said to have appeared as Kōṭi Vināyaka, Kōṭi Ammai, Kōṭi Murukaṉ and Kōṭīśvara to sage Bhadrayogi in this sthala and blessed him with the promise that any good deed done in this sthala will be rewarded one crore times.
4. The Vināyakamūrti in this temple is acompanied by his consorts, similar to the one at Tiruvalañcuḻi.
5. The Kāvēri tīrtta kaṭṭam in this sthala is known as Kōṭitīrttam.
6. The minor shrines of this sthala are of Vināyaka, Murukaṉ and Mahālakṣmī.
7. Mārkaṇḍeya offered worship in this sthala.

8. There is a sculpture of Maṉunīti cōḻa (who killed his son under his chariot in order to give justice to a cow whose calf was killed under the wheels of the chariot accidentally) at the entrance of the second gopuram.

9. There are three Cōḻa inscriptions in this temple belonging to the Seventh century.A.D. Two inscriptions, belonging to the period of Kulōttuṅka III, and one inscription of the period of Rajādiraja II. This sthala is referred to as Iṉṉāmpar nāṭṭukkōṭṭaiyūr in the records of Cōḻa period.

Sung by : Appar VI : 73*

Appar has rendered this combined patikam on both Valañculi and Koṭṭaiyūr.

TIRU KOṬIMĀṬAC CEṄKUṈRŪR

Koṭimāṭac Ceṅkuṉṟūr is called Tirucceṅkōṭu now. There are buses from Salem, Erode and Nāmakkal. It is about twenty kilometres from Erode and about thiry kilometres from Nāmakkal. The temple is on a hill that is 1900 ft. high.

Svāmi : Arttanārīcuvarar (Skt. Ardhanārīśvara)

Ampāḷ : Pākam piriyāḷammai

Vṛkṣam : Iluppai (Bassia longifolia)

Tala purāṇam :

Gaurī worshipped a Marakata liṅga here and gained one half of Śiva's body.

Special features

1. This mountain is called Ceṅkōṭu because it is of a reddish hue. It is also known as Nāgācalam since it appears like a snake.

2. The sixtieth step (of thousand two hundred steps) is considered special. An oath taken here used to be accepted even in Courts of Law, once upon a time.

3. The Mūlavar is the idol of Ardhanārīśvara, half male and half female. The male half is clothed in a Veṣṭi and holds the Daṇḍa.

The female half is clothed in women's attires and is adorned with women's ornaments.

4. This is also a very well known Skanda sthala. Murukan̲ is here known as Ceṅkōṭṭu vēlavan̲. The Cilappatikāram refers to this place as Neṭuvēḷkun̲ram, after Murukan̲. The idol is believed to be a Svayaṁbhu.

5. There is a spring in the Sanctum of Ardhanārīśvara and this is called Dēvatīrtha. There is a Marakata liṅga and an idol of Bhṛṅgi Maharṣi here.

6. When Campantar came to this sthala, his followers developed a mysterious fever. Campantar sang the patikam beginning 'Avvin̲aikkivvin̲ai' (I. 107) and cured them.

7. There is a temple to Ādikeśava perumāḷ with Śrīdevī and Bhūdevī here. This has been sung by Nammāḻvār and is one of the hundred and eight Vaiṣṇava sthalas.

Sung by : Campantar: I: 107.

TIRUKOṬUṄKUN̲RAM

Tirukkoṭuṅkun̲ram is now popularly known as 'Pirān̲ malai'. This sthala is on the Madurai-Pon̲n̲amarāvati bus route. There are three temples on the slope of the hill. The three temples are known, respectively, as Corkkam, Antaram and Pūmi. (Skt. Svarga, Antara and Bhūmi).

1. ***Svāmi*** : Maṅkaipākar(Skt. Umāmaheśvara)
   Ampāḷ : Tēn̲āmpikai
   Vṛkṣam : There is a sthala vṛkṣa in the temple, the name of which is not known.

2. ***Svāmi*** : Bhairava

3. ***Svāmi*** : Koṭuṅkun̲ranātar, (Skt. Kaṭhūragirīśvara)
   Ampāḷ : Kuyilamuta nāyaki
   Tīrttam : Ten̲āli Tīrttam
   Vṛkṣam : Puḷi (Tamarindus Indicus)

Tala purāṇam:

Ṛṣi Magora and Nāgarāja worshipped at this sthala.

Special features:

1. The Umāmaheśvara temple is a cave temple and Śiva is in the 'kaḷyāṇa kōlam' here. The Karaṇāgama is followed here for worship.
2. In the second temple, Bhairava is in the standing posture.
3. Koṭuṅkuṉṟanātar is in the form of a liṅga. This temple follows the Kāmikāgama.
4. The Navagrahas in this temple are all in the seated posture.
5. This is the Paṟampumalai of the ancient Tamiḻ king Pāri.
6. The Cittirai festival (mid April-mid May) is the most important festival.
7. The sthala Vināyaka is Ēkānta Vināyaka.

Sung by : Campantar: I : 14.

TIRUKKOṆṬĪCCARAM

The temple of Tirukkoṇṭīccaram is about two and a half kilometres from Naṉṉilam in the village of Tūttukkuṭi on the northern banks of river Muṭikoṇṭāṉ. It can be reached by the Nāgappaṭṭiṇam- Naṉṉilam; Mayilāṭuturai-Tirutturaippūṇṭi via Naṉṉilam and Nāgappattinam - Kumpakōṇam via Naṉṉilam road routes, after taking a turn at the Tūttukkuṭi stopping. This sthala is also known as Vilvāraṇyam; at present it is known as Tirukkaṇṭīccvaram.

Svāmi : Pacupatīccuvarar (Skt. Paśupatīśvara)

Ampāḷ : Cānta nāyaki (Skt. Śānta nāyakī)

Tirttam : Kṣīra puṣkariṇi

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam :

Pārvatī was born in the form of a cow, Kāmadhenu on earth. As she was ploughing the earth with her horns in search of Śiva, she reached

Koṇṭiccuram, where her horns hit a liṅga buried in the ground and the liṅga began to bleed. Kāmadhenu is said to have healed the wound by showering her milk on the liṅga. The mark of the wound is still found on the liṅga.

Special features :

1. The minor shrines of Vināyaka, Subrahmaṇya and Gajalakṣmī are found in the inner circumambulatory passage. The idols of Sūrya and Navagrahas exist here.
2. There is a sculpture of sage Āpatcakāya (Skt. Āpadsahāya) in the maṇḍapa housing the Ampāḷ shrine.
3. The Jvaraharēśvara, with three feet, is worshipped by people suffering from fever. A hot-water abhiṣēka and offering of par-boiled rice to him is believed to cure fever.
4. Sculptural representation of Kāmadhenu and Ampāḷ are found in a pillar at this temple.
5. The main deity, a liṅga, is found to have a split denoting the occurence of it being struck by the horns of Kāmadhenu.

Sung by : Appar : IV : 67; V: 70.

TIRUKKOḶḶAMPUTŪR

This is about six and a half kilometres from Koraṭācceri. It was originally called Kūviḷampūtūr (Kūviḷam-Vilvam). The road route to this sthala passes through Kumpakōṇam, towards Kuṭavācal. Other names of this sthala are Piramavaṉam, Pañcāṭcarapuram, Kāṇṭipavaṉam and Vilvavaṉam.

Svāmi : Vilvavaṉēcurar, Vilvavaṉaṉātar, (Skt. Vilvāraṇyēśvara).

Ampāḷ : Caundarāmpikai, Cauntaraṉāyaki, Aḻaku Nācciyār (Skt. Saundaranāyakī).

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha) Agattiya tīrttam, Kāṇṭipa tīrttam, Mullaiyāṟu.

Vṛkṣam : Vilvam (Aegle marmelos), Koṉrai (Indian laburnum, Cassia fistula)

Tala purāṇam :

This sthala is one of the sixty-four sthalas where Śiva is said to have danced. It is believed that Śiva liberates the soul of those who die in this sthala.

Brahmā and Agastya worshipped here and created Tīrttams in their names. Gaṇapati, Arjuna, Gaṅgā, Kāvēri, Sages Vasiṣṭha, Kaṇva, Kāśyapa, Bhṛgu, Mārkaṇḍeya, Ādiśeṣa, Iṭaikkāṭar, Vāmadēva, and Kings Varaguṇa Paṇḍya and Kōcceṅkaṭcōḻa worshipped here.

When Campantar visited the temple, the river in front of the temple was flooded. He found boats tied up and deserted by the boatmen. Campantar rendered a patikam and used the boat, without oarsmen, to cross to the temple. The incident is celebrated as a festival during the month of Aippaci (mid. Oct-mid. Nov.) on the New Moon day. The river acquired the name 'Ōṭam pōkkiyāṟu' after this incident.

Special features:

1. Above the entrance of this east-facing temple are sculptures of Ṛṣabhārūḍha, Vināyaka, and Subrahmaṇya in stucco.
2. The minor shrine of Mahālakṣmī is situated amidst the temple garden (nandavanam).
3. The temple has a five-tiered inner gopuram.
4. On one of the pillars of the temple is found a sculpted panel depicting Campantar rowing a boat across the river.
5. In the circumambulatory passage are idols of Appar, Campantar, Cuntarar, Māṇikkavācakar, Valampuri Vināyaka, Sōmāskanda, Gajamuktēśa, Mullaivaṉa nātar, Cāṭcinātar, Pātāḷavaratar, Makāliṅkar (Mahāliṅga), Vināyaka, Gaṅgā, Dakṣiṇāmūrti, Sarasvatī, Visālākṣī, Āṟumukaṉ, Mahālakṣmī, Bhairava, Navagrahas, Śanīśvara and Sūrya. A resting chamber (Paḷḷiyaṟai) exists here.
6. The Utsava mūrtis of Vināyaka, Bhikṣāṭana and Candraśekhara are in the maṇḍapa near the Naṭarāja sabhā.
7. Inscriptions dated to Rājarāja III and Kulōttuṅka III periods are found in this temple. Svāmi is referred in them as "Koḷḷamputūr uṭaiyār" and the Ampāḷ as "Aḻakiya nācciyār". The sthala is called "Aruḷmoḻitēva vaḷanāṭṭuc cōṟṟūrk kuṟṟattut tirukkoḷḷampūtūr".

Sung by : Campantar : III: 6.

TIRUKKOḶḶIKĀṬU

Tirukoḷḷikāṭu is about six and a half kilometres from Ālattampāṭi. The road route to this sthala would be Tiruvārūr - Tirutturaippūṇṭi road via Nellikā, Tēṅkūr and Kīralāttūr. Koḷḷikkātu is known as Kaḷḷikkāṭu to the locals.

Svāmi : Akkiṉīcuvarar (Skt. Agnīśvara) Tīvaṇṇanātar

Ampāḷ : Pañciṉu mellaṭiyammai (Skt. Mṛdupādanāyakī)

Tīrttam : Akkiṉi tīrttam (Skt. Agni tīrtha)

Vṛkṣam : Vaṉṉi (Prosopis spicigera)

Tala purāṇam :

Since Agni worshipped Śiva in this shala, it came to be known as Koḷḷikkāṭu from 'Koḷḷi' meaning 'fire'.

Devotees consider it auspicious to worship Śanīśvara as he is believed to have absolved the Śanidoṣa of a Cōḻa king.

This temple was known as 'Kariyuritta nāyaṉār kōyil' earlier because, the Tēvāram composed on the Svāmi of this sthala contains reference to Śiva killing and flaying Gajamukhāsura.

Special features :

1. Subrahmaṇya with Vaḷḷi and Teyvayāṉai (Skt. Devasenā), Mahālakṣmī, Śanīśvara, Bhairava, Navagrahas, Vināyaka and Kāśi Viśvanātha are found in the circumambulatory passage.
2. The main deity appears slightly reddish in colour, as Agni had worshipped the liṅga. Idols of Appar, Campantar, Cuntarar and Māṇikkavācakar are found nearby.
3. The Utsava mūrtis of Naṭarāja, Śivakāmī, Śanīśvara with his mount, the crow, and Vināyaka are preserved here.

Note : The Kurukkaḷ (the priest) of this temple lives at Tiruttеṅkūr.

Sung by : Campantar: III: 16.

TIRUKKŌKARṆAM

This is in the state of Karnataka. There are buses from the state capital, Bangalore. It can also be reached from Madras. There are trains from Madras to Hubli from where buses ply to Gokarṇa.

Svāmi : Makāpalīcuvarar (Skt. Mahābaleśvara), Pirāṇa liṅkēcuvarar (Skt. Prāṇaliṅgeśvara), Ātmaliṅkēcuvarar (Skt.Ātmaliṅgeśvara)

Ampāḷ : Kokarṇēcuvari (Skt. Gokarneśvarī), Tāmira kauri (Skt. Tāmragaurī), Kuṅkumavalli.

Tīrttam : Kōṭi tīrtha, Prabhāsa tīrtha.

Tala Purāṇam :

Once, Rāvaṇa brought a Liṅga (with the condition that it should not be placed on the ground anywhere on the way) from Kailāsa to be consecrated in Laṅkā. On the way, Rāvaṇa wanted to perform ablutions (Sandhyāvandana). Vināyaka, in the form of a young boy, appeared before him and Rāvaṇa requested him to hold the liṅga for some time. The boy told him that he would hold it only for a brief while and then would call thrice after which, if Rāvaṇa did not return, he would place the Liṅga on the ground. Rāvaṇa agreed and went away. Vināyaka called to him thrice after some time and then placed the Liṅga on the ground. When Rāvaṇa returned, he could not lift the Liṅga from the ground. He pulled it with all his might and the liṅga got distorted into the shape of a cow's ear (Go-Cow, Karṇa-Ear). The sthala, thus, came to be known as Gokarṇa.

Note : This Tala purāṇam is similar to that associated with the Vaiṣṇava sthala of Śrīraṅgam.

Special Features :

1. This sthala is also known as Rudrayoni and Varuṇāvarta. This is one of the Bhāskara Kṣetras, the others being Kāñcīpuram, Kāśi, Puṣpagiri, Srīśaila, Rameśvara and Kedāra.

2. The temple is on the seashore. The Liṅga is very small and is within a circular Pīṭha. There is a fissure on the pīṭha which is a Sālagrāma pīṭha with a golden line.

3. Vināyaka is seen in the standing posture with two arms. He is, therefore, called Dvibhuja Vināyaka. It is believed that Rāvaṇa, who was angry that the boy (Vināyaka) had placed the liṅga on the ground, hit him on the head making a dent on his forehead.

4. Devotees coming to this sthala are required to bathe in the Kōṭi Tirtha, then bathe in the sea, offer Tarpaṇa and, then, worship the Lord in the temple.

5. There are Caṉṉitis to Dattātreya and Ādigokarṇēśvara in this temple.

Sung by : Campantar:III: 79;Appar: VI : 49.

TIRUKKŌṬṬĀṞU

Tirukkōṭṭāṟu is about sixteen kilometres northeast of Ampakarattūr railway station. Kōṭṭāṟu can be reached by the Kāraikkūṭi - Kumpakōṇam road via Tirunaḷḷāṟu and is about two kilometres from Ambakarattūr. It is known as Koṭṭāram at present.

Svāmi : Airāvatēcurar (Skt. Airavateśvara).

Ampāḷ : Vaṉṭamar pūṅkuḻalammai.

Tirtam : Cūriya tirttam, (Skt. Sūryatirtha), Vāñciyāṟu.

Vṛkṣam : Pārijātam (Nyctanthes arbor-tristis).

Tala purāṇam:

Airāvata is said to have offered worship here. The elephant created a river called Vāñci for abhiṣeka water.

Special features :

1. The temple has a three-tiered gopuram.

2. The minor shrines in this temple are for Vināyaka and Naṭarāja.

3. The idols of Cuntarar, Paravaiyār, Ārumukaṉ, Kumāra Bhuvaneśvara and Agastya are found.

4. There is a beehive before the Sanctum. The origin of the hive is said to be that sage Cupar (Skt. Subha) was in the habit of offering worship regularly to the Svāmi. One day, he was delayed and the door of the temple was closed. Cupar is said to have taken the form of a honey bee and offered worship to the Svāmi. The beehive is believed to have been created then.

5. Festivals are conducted for Ārudra and on the day of the Star Viśākha, in the month of Vaikāci (mid May-mid June).

6. This sthala is referred to as "Rājarājap pāṇṭināṭṭu uttamac cōḻa vaḷanāṭṭu nāñcil nāṭṭuk kōṭṭārāṉa mummuṭic cōḻa nallūr", the Svāmi as "Rajēndracōṭīśvaramuṭaiya makātēvar" and the name of the king who built this temple as Kulōttuṅka Cōḻa (1253 A.D) in inscriptions.

Sung by : Campantar: II: 52; III: 12.

TIRU KŌṬṬŪR

Kōṭṭūr is about sixteen kilometres south east of Maṉṉārkuṭi railway station. This sthala is between Maṉṉārkuṭi and Tirutturaippūṇṭi. The temple is known as Koḻuntīcar Ālayam.

Svāmi : Koḻuntīcar, Camivaṉēcuvarar (Skt. Samīvaneśvara).

Ampāḷ : Maturavacaṉāmpikai (Skt. Madurabhāṣiṇī), Tēṉmoḻip pāvai, Tēṉārmoḻiyāḷ, Tēṉāmpāḷ.

Tīrttam : Airāvatēcurar tīrttam, Akattiya river, Kuḷḷaṉāṟu, Poykai, Amuta kūpam.

Vṛkṣam : Vaṉṉi (Prosopis spicigera).

Tala purāṇam :

It is said that the Devas and Ṛṣi Kuccara worshipped here.

Rambhā and Airāvata worshipped Śiva in this sthala. As Airāvata worshipped here, the sthala is also known as Airāvatēccuram.

Special features:

1. The west-facing temple has a three-tiered inner gopuram.

2. There are eight tīrttams excluding those mentioned earlier. They are

   (1) Mullaiyāṟu
   (2) Civakaṅkai created by Airāvata behind the temple (Skt. Śivagaṅgā)

(3) Pirama tīrttam - East of Civakaṅkai (Skt. Brahma tīrtha)

(4) Indira tīrttam - a tank in the west street (Skt. Indra tīrtha)

(5) Civa tīrttam - is in the south street (Skt. Śiva tīrtha)

(6) Vicuvakarma tīrttam - known as Aiyaṉār Kuḷam is in the north side (Skt. Viśvakarmā tīrtha)

(7) Arampai tīrttam - known as Karuppuṭṭiyāṉ kuḷam (Skt. Rambhā tīrtha) and

(8) Maṇṭait tīrttam - lies between Mēlkōṭṭūr and Kīḻkkōṭṭūr.

3. Idols of Candra, Viṣṇu with his consorts, Appar, Campantar, Cuntarar, Māṇikkavācakar, Subrahmaṇya and Aghora Vīrabhadra are found in the circumambulatory passage.

4. The sculpture of Rambhā, with a leg lifted and bent at the knee and one arm placed on her head in tapa, is unique.

5. Umāmaheśvara, Ardhanārīśvara, Mīnākṣī, Sundareśvara, Subrahmaṇya, Gajalakṣmī, Vallabha Gaṇapati and Sūrya are also found in this temple.

6. The Pradoṣa mūrti is the Mūlamūrti in this temple.

7. On either side of the Sanctum are found the Naṭarāja sabhā and the Utsava mūrtis. The Naṭarāja maṇḍapa is known for its sculpted pillars.

8. The east-facing Tēṉāmpāḷ shrine has a resting chamber (Paḷḷiyaṟai) to its right.

9. Śivarātri and Tiru ātirai festivals are conducted here. During the last Friday in the month of Tai (mid Jan - mid Feb) every year, a festival of lamps (Kuttuviḷakku) is conducted. A three-day annual festival takes place in the month of Vaikāci (mid May - mid June). Śaṅkhābhiṣeka (using 1008 conches) is done on all Mondays of the month of Kārttikai (mid Nov - mid Dec.).

Sung by : Campantar: II: 109.

TIRUKKŌṬI

Tirukkōṭi is about eleven kilometres south of Akattiyāṉ Paḷḷi on the Vēdāraṇyam - Kōṭikkarai road. This is known as Kōṭikkarai, Kōṭiyakkarai and Kuḻakar kōyil at present.

Svāmi : Amirtakaṭēcuvarar, Kuḻakēcuvarar (Skt. Amṛtaghaṭēśvara)

Ampāḷ : Maiyār taṭaṅkaṇṇi, Maittaṭaṅkaṇṇi (Skt. Añjanākṣi)

Tirttam : Amuta tīrttam (a well, inside the temple), Akkiṉi tīrttam (the ocean) (Skt. Agni tīrtha)

Vṛkṣam : Kurāmaram (Webera corymbosa)

Tala purāṇam :

The Devas and Asuras churned the ocean of milk (Pāṟkaṭal) and obtained Amṛta. The Dēvas, after consuming it, gave Vāyu the pot with the unconsumed Amṛta. When Vāyu carried the pot aerially to the Devalōka, it is said to have fallen down on the earth, where a liṅga appeared. Hence, the Svāmi here is known as Amirtakaṭēcar.

Nārada, Indra, Siddhas, the son of sage Śveta, called Brahmā, and sage Kuḻakar worshipped Śiva in this sthala.

Special features:

1. The minor shrines of Amṛta Vināyaka and Murukaṉ are found in the circumambulatory passage. Murukaṉ here is unique as he has only one face but six arms with a pot of Amṛta, a Nilōtpala flower (Pontederia monochoria vaginalis), a lotus, a Vajra (a weapon of Indra), a Vēl (lance) and abhaya mudra. His peacock mount faces north.

2. The Navagrahas are found in a single row (due to this being a Kōḷili sthala).

3. An idol of sage Kuḻaka is found in the maṇḍapa.

4. Cuntarar, accompanied by Cēramāṉ Perumāḷ nāyaṉār, has rendered a patikam on this sthala bemoaning the absolute solitude of this temple located near the sea.

Sung by : Cuntarar: VII :32.

TIRUKKŌṬIKKĀ

Kōṭikkā, known as Tirukkōṭikkāval at present, is about sixteen kilometres from Tiruiṭaimarutūr and lies on the Kumpakōṇam - Katirāmangalam road. The temple is known as Periya kōvil locally.

Svāmi : Tirikoṭicurar (Skt. Koṭisvara) Koṭikaṇṭatar.

Ampāḷ : Vaṭivāmpikai, Tiripuracuntari (Skt. Tripurasundarī).

Tirttam : Kāvēri, Śṛṅga tīrtha (a well).

Tala purāṇam:

It is believed that Rudra and three crore Ṛṣis offered worship here.

Special Features :

1. This temple has an east-facing five-tiered gopuram.
2. The minor shrines are for Kariyēṟṟum Vināyakar, Mayilvākaṉar, Gajalakṣmī, Jyeṣṭhādevi, Kālabhairava, Sūrya, Candra, Śanīśvara, Durvāsa and several liṅgas.
3. The Ampāḷ shrine is to the right side of the maṇḍapa in the front, as one enters the temple. The Ampāḷ is in a standing posture.

Sung by : Campantar: II : 99; Appar: IV : 51; V : 78; VI : 81.

TIRUKKŌṆAMALAI

This sthala is in the island of Srilaṅka and can be reached by train as well as bus from Colombo.

Svāmi : Kōṇēcuvarar (Skt. Kōṇeśvara).

Ampāḷ : Mātumaiyāḷammai

Vṛkṣam : Kallāla tree (Ficus dalhouseae)

Tala Purāṇam :

Rāvaṇa is believed to have worshipped at this sthala.

Special Features :

1. This temple was destroyed by the Portugese in the 17th century. The temple was rebuilt and Kumbhābhiṣeka was performed in 1963 and again in 1981.
2. It is believed that originally there were three temples; one at the summit of the hill, one in the middle and one at the foot of

3. When the Portugese invaded this place, the images of Śiva and Parvatī, (Ādikōṇanāyakar and Hamsagamanāmbikā) were taken away and hidden in a place called Tampalakāmam. There is a beautiful temple here.

4. The Paṅkuṉi Uttiram festival as well as the Śivarātri festival are celebrated on a grand scale here.

5. Ākāśa Pūja is performed in the temple everyday before other pujas are performed.

6. Naṭarāja and Śivakāmasundarī have been consecrated in the Snapana maṇḍapa here.

7. Campantar sang a patikam on this sthala from Rāmeśvaram.

Sung by : Campantar III: 123.

KŌYIL (CIDAMBARAM)

Cidambaram is situated on the Chennai - Trichi (mainline) rail route. It can be reached by road also. This sthala is situated between Tiruppātirippuliyūr and Mayilāṭuturai. Other names of this sthala are Puṇḍarīkapuram Mahāśivalokam, Bhūlokakailāsa, Poṉṉampalam, Ciṟṟampalam, Perumpaṟṟappuliyūr, Tillaivaṉam and Citākāśa kṣetram.

Svāmi : Kaṉaka sapāpati, Sapā Nāyakar, Naṭarāja, Ampalak kūttar, Ampalavāṇar, Kūttapirāṉ, Tiruciṟṟampala muṭaiyār. (Skt.Kanaka Sabhāpati)

Ampāḷ : Civakāmi, Civakāmacuntari (Skt. Śivakāmī).

Tīrttam : Civakaṅkai (Skt. Śivagaṅgā) Paramānanta kūpam (a well), Pirama tīrttam (Skt. Brahma tīrtha, Vyāghrapāda tīrtha, Ananta tīrtha).

Vṛkṣam : Tillai Āl (Banyan, Ficus Bengalensis)

Tala purāṇam :

This is the Ākāśa sthala among the Pañcabhūta sthalas. Among the Pañca Sabhās, Cidambaram is said to be the Kanakasabhā, Poṟcapai, Citsabhā. It is considered to be the 'heart' of the Śaiva sthalas. This is the sthala where the sages, Patañjali and Vyāghrapāda witnessed the dance of Śiva at the Kanaka sabhā.

The place where Naṭarāja danced is known as Ciṟṟampalam as well as Tapā sabhā. Nṛtta sabhā is where Naṭarāja is said to have danced the Ūrdhva tāṇḍava.

Sages Vyāghrapāda and Patañjali, Upamaṉyu, Vyāsa, Śuka, Tirunīlakaṇṭar, Tirunāḷaippōvār, Kūṟṟuva nāyaṉār, Kaṇampuḷḷa nāyaṉār and Cantāṉāccāriya attained liberation in this sthala.

Campantar is said to have seen the Brāhmaṇas of Citamparam as Śivagaṇas in this sthala.

The Tirumuṟais are said to have been discovered here.

Special features :

1. This temple has gōpurams on the four sides, but the gōpuram in the South is considered the main gōpuram.
2. There are five halls in this temple viz. Ciṟṟambalam, Poṉṉambalam, Pērambalam (Deva sabhā) Nṛttasabhā and Rājasabhā (thousand - pillared maṇḍapa).
3. The east-facing gopuram and the inner gopuram are both seven-tiered.
4. All the four main gopurams contains exquisite sculptures of classical dance - postures sculpted on them.
5. The minor shrine of Murukaṉ known as 'Pāṇṭi nāyakaṉ' is found west of the temple tank. Śarabhamūrti and Bhikṣāṭana are found in the Nṛtta sabhā.
6. In the first circumambulatory passage are Kampattiḷayaṉār, Tāyumāṉavar, Vināyaka, Subrahmaṇya, Tirumuṟai kāṭṭiya Vināyakar, Viśvanātha liṅga, Vaidyanātha and Taiyalnāyaki, Kālabhirava, Caṇḍēśvara and the sixty three nāyaṉmārs. Śanīśvara is found next to the utsava mūrtis.
7. Mūlattāṉēcuvarar is a Svayambhu mūrti, whose shrine is found to the north of Poṉṉampalam. Pārvatī, the consort of the Svāmi, also resides in the same shrine.
8. Govindarāja perumāḷ shrine is found near the Ciṟṟampalam. The main deity of this Vaiṣṇava sthala is found in a reclining

position. The circumambulatory passage contains Veṇugopāla, Yatirāja, Yōga Narasiṁha, Kūrattāḻvār and Utsavamūrtis alongwith Añjaneya. This sthala is called Tiruccittirakkūṭam by the Āḻvārs.

9. Festivals are conducted during the months of Āṉi (mid June - mid July) and Mārkaḻi (mid Dec - mid Jan) on the day of the star Tiruvātirai.

Sung by : Campantar: I: 8; Appar : IV:22, 23, 80, 81 ; V:1, 2, ; VI: 1, 2; Cuntarar: VII : 90.

TIRUKKŌLAKKĀ

Kōlakkā is about a kilometre and a half on the western side of Cirkaḻi. The temple is known as Tiruttāḷamuṭaiyār kōyil. Kōlakkā means 'beautiful woods'.

Svāmi : Captapurīcvarar, Captapurinātar, Talēśvarar, Tiruttāḷamuṭaiyār (Skt. Śabdapurīśvara)

Ampāḷ : Ōcaikoṭutta Nāyaki, Toṉippratāmpāḷ (Skt. Dhvani pradāmbā)

Tirttam : Sūrya tīrtha, Ānanda tīrtha

Vṛkṣam : Koṉṟai (Indian laburnum) (Cassia fistula)

Tala purāṇam:

This sthala is said to be the first of those visited by Campantar when he started his pilgrimage. Campantar received two golden cymbals from the Svāmi of Kōlakkā, when he rendered a patikam to the accompaniment of rhythmic clapping of his hands. Since the Ampāḷ infused sound in the cymbals, she is known as 'Ōcaikoṭutta Nāyaki. The Svāmi came to be known as Tiruttāḷamuṭaiyār after this incident. Since then, this sthala came to be known as Śabdapuri and the temple Tiruttāḷamuṭaiyar kōyil. The cymbals are said to have been inscribed with Namaccivāya (The Pañcākṣara).

Special Features :

1. Above the front entrance, the painted stucco sculpture of Ṛṣabhārūḍha can be seen.

2. The idols of the quartet (Appar, Campantar, Cuntarar and Māṇikkavācakar), Atikārananti, Vināyaka, Sōmāskanda, Subrahmaṇya, Mahālakṣmī, Śanīśvara, Bhairava and Sūrya can be seen in the inner circumambulatory passage.
3. The Utsavamūrti of Campantar in the standing posture, holding the golden cymbals in his hand, is unique.
4. Agastya and Kaṇva offered worship at this sthala.
5. The bestowing of cymbals by the Svāmi to Campantar is conducted as a festival and it concurs with the Tirumulaippāl Utsavam of Cīrkāḻi. Other than that, during Navarātri, Śivarātri, Ṣaṣṭi, Pradoṣa and on all Mondays in the month of Kārttikai (mid. Nov. to mid. Dec.), special worship and festivities are conducted.

Sung by : Campantar: I : 23; Cuntarar : VII : 62 .

TIRUKKŌVALŪR VĪRAṬṬAM

This sthala, Tirukkōvalūr, is about thiry-five kilometres from Tiruvaṇṇāmalai. There are buses from Madras, Kaḍalūr, Viḻuppuram and all other major towns in Tamil Nadu.

Svāmi : Viraṭṭēccuvarar

Ampāḷ : Civāṉantavalli (Skt. Śivānandavallī, Bṛhannāyakī)

Tīrttam : Teṉpeṇṇai

Vṛkṣam : Vilvam (Aegle marmelos)

Tala Purāṇam :

The killing of the Asura Andhaka, one of the eight valorous deeds of Śiva, is believed to have taken place here.

Special Features:

1. This place is also one of the hundred and eight Vaiṣṇava sthalas. The Trivikrama temple here is a famous one.
2. This is the birth place of Rājarāja Cōḻa.
3. This is the place where Kapilar got the two daughters of Pāri, Aṅkavai and Caṅkavai, married to Tirumuṭikāri and then attained Samādhi. There is a palce called 'Kapilar Kukai' here.

4. There are Cannitis of Somāskanda, Viṣṇu and Andhakāsura samhāra mūrti.

5. The Andhakāsura samhāra is reenacted at the Mācimakam festival.

6. There are Samādhis of several saints around this sthala.

7. The Vināyaka of this sthala is believed to have escorted Auvaiyār to Kailāsa.

8. This is the place of birth of Meypporuḷ Nāyaṉār.

Sung by: Campantar: II : 100; Appar: IV : 69.

TIRUKKŌḺAMPAM

The sthala Tirukkōḻampam is about three kilometres south east of Naraciṅkaṉpēṭṭai railway station. This is situated on the Kumbakōṇam - Kāraikkal road next to Tirunīlakkuṭi and S. Pudūr. It is known at present as Tirukkuḻampiyam

Svāmi : Kōkilēcurar, Koḻampanātar (Skt. Kokileśvara)

Ampāḷ : Cauntaranāyaki (Skt. Saundaranāyakī)

Tīrttam : Matu tīrttam (Skt. Madhu tīrtha)

Tala purāṇam:

Once, a Vidyādhara known as Cantaṉ was cursed by Indra to become a cuckoo. He offered worship here and regained his original form. Hence, this place is called Kokilāpuram and the Svāmi as Kōkileśvara.(Skt. Kokila - Cuckoo).

The Ampāḷ, in the form of a cow, is said to have offered worship in several sthalas to be redeemed from a curse. This was one such sthala where she offered worship as a cow after worshipping at Āvaṭuturai. As the hoof of the cow struck against the liṅga buried in the earth, the liṅga still bears the hoof-mark on the top.

Indra offered worship at this sthala.

Special features:

1. The temple faces east. The inner gopuram is three- tiered.

2. Only the base of the Vasanta maṇḍapa remains today.

3. The minor shrines of this temple are of Vināyaka, Naṭarāja, Murukan̲ and Gajalakṣmī. The idols of Bhairava and Appar are found in the inner circumambulatory passage.

4. A unique feature of this temple is the additional niche sculptures of the exterior walls of the Sanctum, Naṭarāja, Caṭṭaināṭar and Bhikṣāṭana.

5. The main deity, the liṅga, bears the mark of the cow's hoof.

Sung by : Campantar : II : 13; Appar : V : 64.

TIRUKŌḶILI

Kōḷili is nineteen kilometres south east of Tiruvārūr, by road, towards Eṭṭikuṭi. Other names of this sthala are Piramatapōvan̲am, Kaṭakāraṇyam (Ter̲r̲āmaravan̲am), Puṣpavan̲am, Ten̲kayilai. It is known as Tirukkuvaḷai at present. The temple is known as Peruṅkōyil.

Svāmi : Cuntarēcar, Piramapurīcvarar (Skt. Brhmapurīśvara) Kōḷilinātar, Kōḷilinātēcuvarar.

Ampāḷ : Mīnāṭci ammai, Vaṇṭamar pūṅkul̲ali (Skt. Mīnākṣī)

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha)

Vṛkṣam : Ter̲r̲āmaram (Stychnos potatorum)

Tala purāṇam:

This is one of the Saptaviṭaṅga sthalas. It is the Avani viṭanka talam where Śiva is said to have danced the Bhṛṅga naṭana.

Brahmā and Sage Agastya worshipped Śiva here. Bhīma, one of the five Pāṇḍava brothers, was absolved of his sin in this sthala for killing Bakāsura. The Asura's sculpture is found on the gopuram. Viṣṇu, Indra, Mucukunda and King Hemakānta also worshipped Śiva here.

Cuntarar is said to have prayed to Kōḷiḷiyappar in this sthala to help him engage enough labourers to transport the

paddy grains to Tiruvārūr. Kuṇṭaiyūrk ki̱lār who used to send an abundant supply of grains regularly to Cuntarar, was unable to send them due to drought, but Śiva is said to have procured the paddy grains, on his behalf, for Cuntarar. The sins of the Navagrahas were removed and they were blessed in this sthala. The sthala thus came to be known as Kōḷili. Campantar refers to this in his verse as "Kolaya nikkumava̱ṉ kōḷili emperumā̱ṉ".

Special features:

1. The minor shrines of Tyāgeśa, Tyāga Vināyaka and Subrahmaṇya are found. The circumambulatory passage contains idols of Viśvanātha, Visālākṣī, Indrapurīśa, Aṇṇāmalaiyār liṅga, Appar, Campantar, Cuntarar, Māṇikkavācakar and Mahālakṣmī.

2. The Utsava mūrtis of Cuntarar and Paravaiyār are preserved here.

3. All the Navagrahas face south.

4. The Liṅga worshipped by Agastya is found in a miror shrine between the Sanctum and the Ampāḷ shrine.

5. Brahma tīrtha is found opposite the temple, Indra tīrtha in the south, Agastya tīrtha in the west and Vināyaka tīrtha near the Śivaloka Vināyaka shrine and Śakti tīrtha is found as a well in the Ampāḷ shrine.

6. In the south west corner of the temple is the minor shrine of Śivaloka Vināyaka, who is supposed to have shown Śivaloka to king Hēmakānta.

7. "Nel aṭṭic cellum vi̱la" is a festival held during the month of Māci (mid Feb.-mid Mar.) on the day of the star Makam. Vasanta utsava and Mucukunda arcanā, on the day of the star Pūcam in the month of Tai (mid Jan.- mid Feb.), are the other festival days. All the Sundays in the month of Kārttikai (mid Nov. - mid Dec.) are considered auspicious in this temple.

8. There are nineteen inscriptions in this temple, belonging to Cō̱la and Pāṇḍya periods. The Svāmi is refered to as "Tirukkōḷili uṭaiya nāya̱ṉār" and Tyākēcar and "Ava̱ṉiviṭaṅkat tyākar̄" in the inscriptions.

Sung by : Campantar: I:62; Appar: V:56, 57; Cuntarar: VII : 20.

TIRUCCAKKARAPPAḶḶI

Cakkarappaḷḷi is about a kilometre and a half from Aiyampēṭṭai railway station. It lies on the Kumpakōṇam - Tanjore road. The name of the temple is Cakkarappaḷḷi and the place, Aiyampēṭṭai, specifically, Tanjore Aiyampēṭṭai.

Svāmi : Ālanturai īcuvarar, Cakkaravākēśvarar, (Skt. Cakravākeśvara)

Ampāḷ : Alliyaṅkōtai, (Devanāyakī)

Tala purāṇam :

Viṣṇu is said to have worshipped Śiva and received the Sudarśana cakra in this sthala. Jayanta, the son of Indra, and the Devas had worshipped Śiva here. Pārvatī is said to have worshipped in the form of a Cakravāka bird and, hence, the name of the sthala.

Special features :

1. This sthala is the first of the Saptasthalas.
2. Tiruccakkarappaḷḷi is the sthala of Brāhmī, the first of the Saptamātṛkās, the rest of the six being, Māheśvari of Arimaṅkai, Kaumārī of Cūlamaṅkai, Vaiṣṇavī of Nantimaṅkai, Vārāhī of Pacupatimaṅkai, Māhendrī of Talaimaṅkai and Cāmuṇḍi of Puḷḷamaṅkai.
3. Stucco figures of Ṛṣabhārūḍha, Vināyaka and Murukan̲ are found at the entrance of the maṇḍapa before entering the Sanctum.
4. The Cōḻa inscriptions refer to this place as "Kulōttuṅka cōḻavaḷanāṭṭu viḷanāṭṭu Rajēndra cōḻa caturvēti maṅkalam",
5. An inscription of the twelfth regnal years of Kulōttuṅka cōḻa III contains the norms and rules applicable to the members of the local administration (ūrccapai).

Sung by : Campantar : III; 27.

TIRUCCATTI MUṞṞAM

This sthala is three kilometres south west of Tārācuram railway station and can be approached through the Kumpakōṇam - Āvūr road. It is known as Cattimuttam today. This temple adjoins the Paṭṭīccaram temple.

Svāmi : Civakkoḻuntīcar

Ampāḷ : Periyanāyaki

Tirttam : Cūla tīrttam (Skt. Śula tīrtha)

Tala purāṇam :

Pārvatī is said to have performed tapa to please Śiva, who was pleased with her austresities and blessed her. Pārvatī, in turn, is believed to have embraced Him and kissed Him. Hence, this place came to be known as Cattimuttam.

Special features:

1. Appar requested Śiva to bless him in this sthala, through his patikam and Śiva directed him to go to Tirunallūr where He appeared to Appar and blessed him by placing His feet on the saint poet's head (Tirvaṭi-tīkṣai).
2. Campantar rendered a patikam while going to Tiruppaṭṭīccaram from this sthala through the shaded 'pantal' made of pearls, put up by the Svāmi for him.
3. The temple has a five-tiered gopuram.
4. At the entrance is the shrine of Vallabha Vināyaka also known as Uccisṭa Vallabha.
5. The minor shrines of this temple are of Vināyaka, Murukan̲, Somāskanda, Ārumukan̲ and Gajalakṣmī.
6. Catti tīrttam is found in the north west corner (Vāyumūlai) of this temple.
7. The images of Somāskanda and the Sthalamūrti, the divine couple embracing each other, are found on either side of the entrance to the Sanctum.
8. The inscriptions refer to the Svāmi as Tiruccattimur̲r̲am uṭaiyār, Tiruccattivan̲ap perumāḷ.

Sung by : Appar : IV ; 6.

TIRUCĀTTAMAṄKAI

Tirucāttamaṅkai is about eight kilometres south west of Tirunaḷḷār̲u. It is situated at a distance of a kilometre from Tirumarukal towards Nagoor by

road. Cāttamaṅkai is known as Kōyil Cīyattumaṅkai at present. The temple is known as Ayvaṇṭi.

Svāmi : Ayvaṇṭīcurar, Piramapurīcuvarar. (Skt. Brahma purīśvara)

Ampāḷ : Malarkkaṇṇammai (Skt. Puṣpavilocanī).

Tīrttam : There is a tank in front of the temple. One half of this tīrttam is called Candra tīrtha and the other half as Sūrya tīrtha.

Vṛkṣam : Koṉrai (Indian Laburnum) (Cassia fistula).

Tala purāṇam :

Brahmā worshipped Śiva here. It is the birth place of Tirunīlanakka Nāyaṉar. The idols of Nīlanakka Nāyaṉar and his wife are found near the Ampāḷ shrine.

Special features :

1. The west-facing temple has a five-tiered gōpuram.
2. In the outer circumambulatory passage are found Candra, Śanīśvara (in the posture of resting one of his legs on the crow, his mount) Saptamātṛkās, Bhairava, Navagrahas, Mahāliṅga, Viśvanātha and Visālākṣī and Vināyaka.
3. The circumambulatory passage next to the inner entrance has idols of Subrahmaṇya, with Vaḷḷi and Deyvayāṉai (Skt. Devasenā), Mahālakṣmī, Appar, Campantar, Cuntarar, Māṇikkavācakar, Somāskanda and Mahāgaṇapati.
4. Naṭarāja is found with his consort Civakāmi (Skt. Śivakāmī) and Māṇikkavācakar in the Naṭarāja sabhā.
5. The Utsava mūrtis of Nīlanakkar, his wife and Naṭana Cuntarar are preserved in this temple.
6. Sūrya, Vināyaka and Subrahmaṇya shrines are found near the Ampāḷ shrine. There is a resting chamber (paḷḷiyaṟai) near the Ampāḷ shrine.
7. A Cōla inscription refers to the Svāmi of this sthala as "ayvaṇṭi uṭaiyār".

Sung by : Campantar : III; 58.

TIRUCCĀYKKĀṬU

Tiruccāykkāṭu is about fourteen kilometres south east of Cīrkāḻi and and three kilometres from Tiruveṇkāṭu. This sthala is within Kāvērippūmpaṭṭiṉam limits. It is also known as Indrapuri, but goes by the name Cāyuvaṉam today.

Svāmi : Cāyāvanēcvara (Skt. Cāyāvaneśvara, Indreśvara, Ratna Cāyāvaneśvara, Amṛteśvara).

Ampāḷ : Kuyiliṉum naṉmoḻiyammai (Skt. Kośāmbā).

Tīrttam : Kāvēri, Caṅkamuka tīrttam, Airāvata tīrttam.

Vṛkṣam : Payñcāy (pacumaiyāṉa kōrai) (Cyperus routundus toberosus).

Tala Purāṇam :

'Cāy' means light and since the light from the hoods of Ādiśesa glowed here, this sthala came to be known as Cāykkāṭu.

Another version is that, due to the abundant Kōrai reeds in this area, it acquired the name Cāykkāṭu.

Indra's mother regularly offered worship to the Svāmi of this sthala. Hence, Indra wanted to translocate this Svāmi to his place for his mother's convenience, but failed in his attempt as he found that the linga was rooted firmly in the nether world (pātāla loka).

Special features :

1. Upamanyu, Indra, Airāvata and Iyarpakai Nāyaṉār offered worship in the sthala.
2. Iyaṟpakai Nāyaṉār is supposed to have accompanied his wife till this sthala and sent her to the Svāmi.
3. This is one of the six sthalas considered equivalent to Kāśī in the South, the others being Tiruveṇkāṭu, Mayilāṭuturai, Tiruviṭaimarutūr, Tiruvaiyāru and Śri Vāñciyam.
4. The episode of Iyaṟpakai Nāyaṉār is found painted above the entrance to the Sanctum.

5. A festival for Indra is celebrated for twenty-one days, starting on the Full Moon day in the month of Cittirai (mid April - mid May). In the month of Cittirai and Vaikāci (mid May - mid June) drinking water is supplied to pilgrims in the name of Iyaṟpakai Nāyaṉār. Iyaṟpakai Nāyaṉār festival is conducted in the month of Mārkaḻi (mid Dec.- mid Jan.).

Sung by : Campantar II : 38 and 41; Appar IV : 65, VI : 82.

TIRUCIKKAL

Cikkal is situated on the Tiruvārūr- Nāgapaṭṭiṉam road. This sthala is also known as Mallikaivaṉam.

Svāmi : Veṇṇeya perumāṉ, Veṇṇeyppirāṉ (Skt. Navanīteśvara), Pālvaṇṇaṉ.

Ampāḷ : Vēloṇkaṇṇiyiṉāḷ, Vēlneṭuṅkaṇṇi (Skt. Śaktyāyudākṣī).

Tīrttam : Amirta taṭākam (Skt. Ksīra puṣkariṇi), Kayā tīrttam, Ilakkumi tīrttam (Skt. Lakṣmī tīrtha).

Vṛkṣam : Kuṭamallikai (Arabian Jasmine, Jasminum sambac).

Tala purāṇam :

Sage Vasiṣṭha worshipped Śiva here to obtain Kāmadhenu. Śiva gave Kāmadhenu to Vasiṣṭha and Vasiṣṭha made a liṅga out of the butter extracted from the milk of Kāmadhenu. The liṅga, thus, came to be known as Veṇṇey liṅga. When Vasiṣṭha tried to shift the liṅga of butter to another place, he could not do so. It had got stuck to the spot. Thus, the sthala acquired the name Cikkal (cikkal means "to get stuck") It is also known as Mallikaivaṉam, as the liṅga was amidst Jasmine shrubs.

Special features :

(i) This is a very big māṭakkōyil, which has a seven-tiered gopuram.

(ii) There is a seperate shrine for Kōlavāmaṉapperumāḷ, with Tāyār Kōmaḷavaḷḷi, near the temple. Viṣṇu is said to have bathed in

the Kayā tīrttam and worshipped Śiva. This Perumāḷ is also known as Kayāmātavaṉ (Skt. Gayāmādhava)

(iii) The river Viṟuttakkāveri known as Ōṭampōkkiyāṟu flows near the temple.

(iv) Vināyaka, the sixty three nāyaṉmārs, Śanīśvara, Viśvanātha, Kārttikaivināyakar, Gajalakṣmī, Ārumukar, Bhairava, Navagrahas, Sūrya and Candra are found in the circumambulatory passage.

(v) The minor shrine of Sundara Gaṇapati is near the ampāḷ shrine. There are minor shrines for Tyāgarāja, Somāskanda and Naṭarāja in this temple.

(vi) There is a Marakata liṅga (emerald liṅga) in this temple. To its right is the shrine of Ciṅkāravēlar which is very well known.

(vii) Worship of Murukaṉ is important in this temple. The idol of Murukaṉ is very beautiful and, so, he is known Ciṅkāravēlavar. This is a popular sthala of Murukaṉ. During the festival of Skandaṣaṣṭi in the month of Aippaci (mid. Oct. - mid. Nov.), Murukaṉ obtaining his Vēl on the fifth day and the killing of Sūra (Sūra samhāra) on the sixth day are special days for worship here. This festival ends on the sixth day of the bright fortnight.

(viii) The inscriptions refer to the Svāmi of this sthala as "Pālveṇṇai nāyaṉār".

Sung by : Campantar : II : 8.

TIRUCIRĀPPAḶḶI

Tirucirāppaḷḷi is a major railway junction. It can be reached by road from all the major cities in South India. It is known as Tirucci or Trichi at present.

Svāmi : Tāyumāṉavar, Tāyaṉ celvar, Tirumalaikkoḻuntu (Skt. Mātṛbhūteśvara) Cevvantinātar

Ampāḷ : Maṭṭuvār Kuḻalammai, Sukanta Kuntaḷāmpikai (Skt. Sugandha Kundalāmbikā)

Tirttam : Kāvēri, Civakaṅkai, Pirama tirttam, Nanruṭaiyān and Tiyatilān tirttam.

Tala purāṇam :

The Svāmi is said to have appeared in the form of her mother to a pregnant lady in order to assist her during her confinement. He came to be known as Tāyumāṉavar since then, meaning 'He who became the mother'.

A demon by name Tiruciraṉ (Skt. Triśiras) worshipped Śiva in this sthala. Thus, it acquired the names Tiruciräppaḷḷi, Tirucirapuram, Tiricirakiri and Tiriciramalai.

This is said to be one of the three hillocks, once a part of Mount Kailāsa, flung by Vāyu. Hence it is known as Teṉ Kayilāyam.

Cāramāmuṉivar is said to have worshipped Śiva with Cevvanti flowers brought from Nāgaloka and this sthala came to be known as Cevvanti Mānakar.

Agastya, the Saptarṣis, Cāramāmuṉivar, Arjuna, Hanumān, Indra, Rāma, Umādēvī, Saptamātṛkās, Triśiras, a snake, a beetle and Jaṭāyu worshipped Śiva in this sthala.

Special features :

1. The temple is situated on a hillock.
2. There is a minor shrine for Māṇikka Vināyaka at the foothills.
3. The idols of the sixty three nāyaṉmārs and their Utsavamūrtis are found in this temple.
4. Kaṅkāla, one of the sixty four forms of Śiva, is found in this temple.

Sung by : Campantar I:98; Appar : V:85.

TIRUCIVAPURAM

Civapuram is about five kilometres southeast of Kumpakōṇam. On the Kumpakōṇam - Tiruvārūr highway, a left turn is to be taken at Cākkōṭṭai

passing Malaiyappanallūr. A journey of two kilometres leads to Civapuram. Some other names of this sthala are Kubērapuram, Bhūkayilāyam and Caṉpakāraṇyam.

Svāmi : Civapuranātar, (Skt. Śivapuranātha) Piramapurinātar (Skt. Brahmapurinātha), Civakurunāta cuvāmi (Skt. Śivagurunātha Svāmi).

Ampāḷ : Civikāravalli, Periyanāyaki, Āryāmpāḷ (Skt. Āryāmbā).

Tīrttam : Cūrya tīrttam, Cantira tīrttam (Skt. Sūrya tīrtha, Candra tīrtha).

Vṛkṣam : Caṉpakam (Michelia champaca).

Tala purāṇam :

Brahmā worshipped Śiva here and was blessed with the capacity to carry out creation. Viṣṇu offered worship to Śiva in the form Śvetavarāha (white boar). A sculpture in the temple represents this worship of Viṣṇu. This incident has been referred to in the Tēvāram. Kubēra and Rāvaṇa worshipped Śiva here.

Special features :

1. Traditionally, it is believed that there is a liṅga underneath this sthala, due to which Campantar is said to have worshipped Śiva by rolling on the ground (Aṅgapradakṣiṇam), avoiding stepping on this sacred ground. The spot where Campantar stood and rendered the patikams, outside the boundary of this sthala, is known as 'Svāmikaḷ tuṟai' at present.

2. The east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.

3. The inner gopuram has Candra and Sūrya images, facing the Sanctum.

4. A Sculptural panel depicting Viṣṇu in the form of a white boar (Śveta varāha), worshipping a Śivaliṅga with a flower in his snout, is found next to the niche sculpture of Dakṣiṇāmūrti on the exterior wall of the Sanctum.

5. The Naṭarāja bronze of this sthala is known for its artistry and beauty. (This was smuggled to the U.S. and later

retrieved by the Indian Govt. and is at the Tiruvārūr temple at present).

6. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar and Paravaiyār are found.

Sung by : Campantar : I : 21, 112, 125; Appar : VI:87.

TIRUCIṞṞĒMAM

Tiruciṟṟēmam is about nine and a half kilometres from Ālattampāṭi. It can be reached by the Tiruvārūr-Tirutturaippūṇṭi road viz Ālattampāṭi. Ciṟṟēmam is known at present as Ciṟṟāymūr and Cittāymūr.

Svāmi : Poṉvaitta nātēcurar, Cuvarṇatāpanēcurar (Skt. Svarṇasthāpaneśvara)

Ampāḷ : Akilāṇṭanāyaki (Skt. Akilāṇṭeśvarī)

Tīrttam : Cuvarṇa puṣkariṇi (Skt. Svarṇapuṣkariṇi, Veda Tīrtha)

Vṛkṣam : Atti (Bauhinia recemosa)

Tala purāṇam :

Everyday, a pot of milk was carried to the king of Muttaracapuram, north of Tiruucciṟṟēmam. Suddenly, for several days the pot broke in a particular place. On digging the place, the king discovered a liṅga and built a temple there. The liṅga bears a mark because of this incident.

There was a trader by name Caṅkaraṉ Ceṭṭiyār, in Ciṟṟēmam, who undertook a journey in order to trade and earn money. His wife, who was in the early stages of pregnancy, prayed to Śiva. The Svāmi is said to have given her a gold coin everyday, which she sold, to lead her life. The Ampāḷ, Akilāṇṭēcuvari, came in the guise of a midwife and assisted the lady during her delivery. On his return, the Ceṭṭiyār was ridden with suspicion fuelled by the gossip-mongers regarding his wife's fidelity. The miserable wife prayed to Śiva, who, in order to prove the fidelity and innocence of his devotee, performed miracles of opening the door of the temple, shifting

the Sthala vṛkṣam, Atti, to the front and moving the Nandi behind the Bali pīṭham of the temple. The place where Śiva bestowed a gold coin everyday to this Ceṭṭiyār lady is Poṉṉiṟai, which is six kilometres west of Ciṟṟēmam.

Sage Agastya, Indra, Nāgarāja, Brahmā and the Vedas worshipped Śiva here.

Special features :

1. Kaṉṉi Vināyakar, Murukaṉ and Mahālakṣmī are found in the circumambulatory passage. In addition to these, Aiyyaṉār, Bhairava, Śanīśvara, Sūrya, Naṭarāja and Viśvanātha shrines are found.
2. The Utsava mūrtis of Vēlavar, Somāskanda, Āṭippūra ammaṉ, Pradoṣanāyaka, Candraśekhara, the Ceṭṭiyār and his wife and Campantar are preserved in this temple.
3. There is a honeycomb in this temple. It is said that a Brahmarṣi, who used to come to this temple regularly for worship, came here later than usual once and found the temple doors closed. He is said to have taken the form of a honeybee and entered the temple to worship the Svāmi.

Sung by : Campantar : III:42.

TIRU CIṞUKUṬI

Ciṟukuṭi is about eight kilometres from Pēraḷam railway station. This sthala can be reached by the Kumpakōṇam - Nācciyār kōyil - Kaṭakampāṭi road route. Another name of this sthala is Vicuvāmitrapuram.

Svāmi : Maṅkaḷēcurar, Kalyāṇacuntarēcar (Skt. Kalyāṇa sundareśa) Ciṟukuṭiyīcar, Maṅkaḷanātar (Skt. Maṅgalanātha, Sūkṣmapurīśvara)

Ampāḷ : Maṅkaḷa nāyaki, Maṅkai.

Tīrttam : Cūrya tīrttam, Maṅkaḷa tīrttam (Skt. Sūrya tīrtha, Maṅgala tīrtha).

Vṛkṣam : Vilvam (bael, Aegle marmelos).

Tala purāṇam :

Garuḍa, Aṅgāraka (Cevvāy) and the Gandharvas offered worship here. Ambikai is said to have created the Maṅkala tīrttam with a fistful of sand.

Special features :

1. This temple has a three-tiered gopuram.
2. There are minor shrines for Maṅkaḷavināyaka, Subrahmaṇya and Navagrahas.
3. There is a stone idol of Campantar near the Navagrahas. There are idols of Ādigaṇapati and Bhairava next to the idol of Campantar.
4. The main deity is a Svayambhu liṅga. There are dents at the sides and in the forehead region of the liṅga. The liṅga is always covered with gumbenzion oil. There is a honey comb before the Svāmi at the right corner of the wall.
5. The Utsavamūrtis of Candraśekhara and Santoṣa āliṅganamūrti, in the posture of Śiva holding the Ampāḷ by her shoulders akin to an embrace, is unique to this sthala.
6. There is a belief among people of all religions that if one bathes in the Maṅkaḷa tīrttam on a Tuesday morning or evening and receives the sacred ash, one would be absolved of all sins and the unmarried would soon be married.
7. A one day festival is held in the month of Māci (mid Feb - mid March) and the day of the star Ātirai, in the month of Mārkaḻi, is considered auspicious in this temple.

Sung by : Campantar : III:97.

TIRUCCUḺIYAL

Tiruccuḻiyal, which is now known as Tiruccuḻi, is on the Ramanātapuram - Aruppukkōṭṭai bus route. There are buses from Madurai and Virudunagar. It is about seventy one kilometres from Madurai. It is also on the Virudunagar-Māṉāmadurai rail route.

Svāmi : Tirumēṉinātar, Cūḻikēcar, Piraḷayavitarikar, Tanunātar (Skt. Dhanunātha) Puvanēcuvarar, (Skt. Bhuvaneśvara) Kalyāṇacuntārar, (Skt. Kalyāṇasundara).

Ampāḷ : Tuṇaimālaiyammai, Muttumālaiyumaiyāḷ, Maṇikkamālai (Skt. Satyavalli).

Tīrttam : Pavakari river (River Kouṇḍinya) Kavvaik kaṭal, Pūmitīrttam (Skt. Bhūmi tīrtha), Cūla tīrttam (Skt. Śūla tīrtha) and Kōṭi tīrttam.

Vṛkṣam : Aracu (Ficus religiosa) and Puṉṉai (Callophyllum inophyllum)

Tala purāṇam:

Śiva is believed to have turned the waters of the deluge into a whirl pool (cuḻi) and made it enter the earth here. Therefore, the place is called Cuḻiyal. The Kavvaikkaṭal tīrttam, found in the temple, is believed to be the spot at which the pralaya waters entered into the earth.

Special features:

1. Arjuna is believed to have married a Pāṇḍya Princess, called Citrāṅgadā, and the two worshipped Śiva at this sthala. The tīrttam created by Arjuna, with his bow, Gāṇḍīva, is the Kōṭi tīrttam.
2. There are idols of Sūrya, with his consorts Uṣā and Pratyuṣā and of the Saptamātṛkās.
3. There is a Caṉṉiti to Viṣṇu, called Cuḻikaik kōvintar, with Bhūmī and Nīlā.
4. There is a stone duct to carry water into the temple.
5. In the Maṇḍapa in the Ampāḷ caṉṉiti, Śrīcakra is engraved on the roof. Ampāḷ is in the Tribhaṅga posture.
6. This is the birth place of Ramaṇa Maharṣi. His house is close to the temple.

Sung by: Cuntarar: VII:82.

TIRUCCEṄKĀṬṬAṄKUṬI

This sthala, Tiruccenkāṭṭankuṭi, is about nine and a half kilometres from Nannilam railway station. It is situated on the Tiruvārūr-Tirumarukal road. The temple is known as Kaṇapatīccuram. Other names of the temple are Mantirapurīcam, Caktipurīcam, Intirapurīcam, Attivaṉam and Pāckarapurīcam.

Svāmi : Kaṇapatīccuvarar, Uttarapatēcar, Attivaṉanātar, Mantirapurīcvarar, Piramapurīcvarar, Pāskarapurīcvarar (Skt. Mantrapurīśvara, Brahmapurīśvara, Bhāskarapurīśvara).

Ampāḷ : Tirukuḻalnāyaki, Cūlikāmpāḷ.

Tirttam : Cūrya tīrttam, Catyatīrttam, Cantira Tīrttam, Akkini tīrttam, Intira tīrttam, Yama tīrttam, Varuṇa tīrttam, Vāyu tīrttam and urala tīrttam.

Vṛkṣam : Atti (Bauhinia racemosa)

Tala purāṇam :

Gaṇapati worshipped Śiva in this sthala in order to get rid of His sin, which He acquired on annihilating Gajamukha. The earth in this region became red due to the river of blood from the body of Gajamukhāsura and this sthala came to be known as Ceṅkāṭṭaṅkuṭi. The temple has been known by the name Kaṇapatīccuram since then.

Śiva is said to have appeared before Ciṟuttoṇṭa nāyaṉār as Bhairava and blessed him, his wife and son. The miracle associated with this incident is enacted in the festival conducted in this temple in the month of Cittirai (mid April - mid May) on the day of the star Bharaṇī.

Sage Satyasata and Brahmā worshipped Śiva in this sthala.

Special features :

1. The temple has a five-tiered gopuram facing east.
2. The idols of Bhikṣāṭana, Cantaṉanaṅkai, Cirāḷatēvar, Tiruveṇkāṭṭu naṅkai, Ciṟuttoṇṭar and the sixty three nāyaṉmārs are found in the inner circumambulatory passage of the temple.

3. Brahmā, Ardhanārīśvara, Siddhi Vināyaka, Appar, Campantar, Cuntarar, Māṇikkavācakar, Śaṅkha nidhī and Padma nidhī, liṅgas worshipped by Sage Satyavrata and Brahmā and the minor shrine of Subrahmaṇya with Vaḷḷi and Tēvayāṉai (Skt. Devasenā) are found in this temple. Vātāpi Gaṇapati is in a seperate minor shrine.

4. The Aṣṭamūrti maṇḍapa of this temple houses idols of Durgā, Virāṭaliṅga, Viśvaliṅga, Bhujaṅgalalitā, Gajasamhāra, Urdhvatāṇḍava, Kālasamhāra, Kaṅkāla, Bhikṣāṭana, Tripurāri, Bhairava and Vināyaka.

5. The Utsava mūrti of Uttarapatīśvara is smeared with saffron and medicated camphor (paccaik karpūram) everyday.

6. An emerald liṅga is preserved in a silver casket in this temple.

7. Navarātri and Śivarātri festivals are conducted. Special worship and other festive occasions include the day of the star Uttiram in the month of Āṉi (mid June - mid July), the day of the star Tiruvātirai in the month of Mārkaḻi (mid Dec. - mid Jan.), all Mondays in the month of Kārttikai (mid Nov. - mid Dec).

8. The Svāmi is referred to as "Ceṅkāṭuṭaiya nāyaṉār", "Kaṇapatīccaramuṭaiya makātēvar" Gaṇapatīcvara-muṭaiyār" and the sthala as "Kāyā māṇikka vaḷanāṭṭu marukal nāṭṭu tiruccеṅkāṭṭaṅkuṭi" in inscriptions.

Sung by : Campantar : I:61 ; III:63; Appar : VI:84.

TIRUCCEMPOṈPAḶḶI
(Skt. Svarṇapuri)

Tiruccempoṉpaḷḷi is about eleven kilometres east of Mayilāṭuturai, on the Mayilāṭuturai-Poraiyāṟu road. It is known as Cempoṉārkōyil and Cempaṉārkōyil at present.

Svāmi : Cuvarṇa purīcurar (Svarṇapurīśa) Tēvappiriyar (Devapriya) Cuvarṇalaṭcumīcar (Svarṇalakṣmīśa).

Ampāḷ : Maruvārkuḻali, Cukantavaṉa nāyakī, Cukanta kuntaḷāmpikai (Skt. Puṣpālaki, Dākṣāyaṇi).

Tirttam : Sūryapurṣkariṇi, Kāvēri.

Vṛkṣam : Vanni (Prosopis spicigera) Vilvam (bael, Aegle marmelos)

Tala purāṇam :

Indra offered worship here in order to annihilate Vṛtrāsura and was bestowed the Vajrāyudha by Śiva for that purpose. Hence, one of the names of this sthala is Indrapuri, the others being Ilakkumipuri and Kāntapuri.

Vīrabhadra is said to have originated from this sthala. Śiva blessed Dākṣāyaṇī here.

Brahmā, Indra, Śibhi, Sūrya, Kubera, sages Vasiṣṭha and Agastya, offered worship in this sthala.

Special features :

1. The temple is a māṭakkōyil built by Kōccenkaṭ cōḻaṉ.
2. The minor shrines in this temple are for Vināyaka, Subrahmaṇya, Sūrya and Candra liṅgas, Saptamātṛkās, Prakāśa Piḷḷaiyār and the Navagrahas.
3. The idols of Vanadurgā, Viśvanātha, Śrīnivāsa Perumāḷ, Cipikāṭcinātar, Bālasubrahmaṇya, Gajalakṣmī, Jyeṣṭhādevī, Vīrabhadra, Sūrya and Bhairava are offered worship in this temple.
4. The Utsava mūrtis of Somāskanda, Naṭarāja Candraśekhara and Bhikṣāṭana are found here.
5. The main deity, a Svayaṁbhu, is found on a two-tiered lotus like base with sixteen petals at each level.
6. On the southern wall of the main maṇḍapa, a sculpture panel of a king offering prayers with an ascetic and a minister is seen.
7. The Ampāḷ is in a standing posture with one of her feet forward and one behind.
8. The rays of the Sun are said to fall on the Svāmi every year during the second week of the month of Cittirai (mid April - mid May), in the morning.

9. There are six belonging to the Cōḻa period inscriptions in this temple, belonging to Kulōttuṅka Cōḻa III, Rājātirāja Cōḻa and King Serfoji of Tanjore.

Sung by : Campantar : I : 25; Appar : IV : 29 ; V : 36.

TIRUCCĒYÑALŪR

This sthala, Tiruccēyñalūr, is about fourteen kilometres from Māyavaram (Mayilāṭuturai). It is popularly known as Ceṅkāṉūr.

Svāmi : Cattiyakirīcuvarar (Skt. Satyagirīśvara)

Ampāḷ : Tōḻiyāyi ammai (Skt. Sakidevī)

Tirttam : River Maṇṇi

Tala Purāṇam :

Subrahmaṇya prayed to Śiva at this sthala and received the Rudra Pāśupata, a very powerful weapon, from Him to fight Sūrapadma. The Sthala receives its name from 'Cēy' referring to Murukaṉ or Subrahmaṇya. It is also called Kumārapuri after Murukaṉ, who is also called Kumāra.

Special Features:

1. This temple was built by Kōcceṅkaṭcōḻan on an elevated level. The temple of Śiva is on the Kaṭṭumalai and the Ampāḷ Caṉṉiti is below.
2. King Śibhi and Hariścandra are believed to have worshipped here. Hariścandra performed a yajña here and, it is believed, that stones used in this Yajña are found here even today.
3. This is the birth place of Periyavāccāṉ Pillai, the first commentator on Tivviyappirapantam. There is a temple to him and also a temple to Viṣṇu here.
4. There is a stone idol of Bhairava which gives out a metallic sound when struck.
5. This is also the birth place of Caṇṭēcuvara nāyaṉār.

Sung by : Campantar I:48.

TIRUCCĒṞAI

Tiruccēṟai is about fifteen kilometres southest of Kumbakōṇam. This sthala can be reached from Tiruvārūr also. It is known as Uṭaiyār Kōyil and the temple as Cenneṟiyappar Kōyil.

Svāmi : Cenneṟiappar, Ñāṉaparemēcurar, Cāraparamēcuvarar (Skt. Jñanāparamēśvara)

Ampāḷ : Ñāṉavalli (Skt. Jñānavallī)

Tīrttam : Mārkkaṇṭēya tīrtta, (Skt. Mārkaṇḍeya tīrtha

Vṛkṣam : Māvilaṅkai (Crataeva religiosa roxburghii)

Tala purāṇam :

Mārkaṇḍēya and Sage Dhaumya worshipped Śiva here.

Special features :

1. This east-facing temple has a three-tiered inner gopuram.
2. Ñāṉa tīrttam is found opposite to the temple
3. Vināyaka, Saptamātrkas, the liṅga worshipped by Mārkaṇḍēya, Appar, Campantar, Cuntarar, Māṇikkavācakar, Murukaṉ, Gajalakṣmī, Jyeṣṭhādēvī and Naṭarāja sabhā are found in the temple.
4. This is also one of the hundred and eight Vaiṣṇava sthalas.

Sung by : Appar : IV:73; V:77.

TIRUCCŌPURAM

Tiruccōpuram is about three kilometres Northeast of Ālappākkam railway station. Today it is known as Tyāgavalli. The temple has to be approached through a bridge over the salt-pans, after passing through a railway level - crossing. It is advisable to visit the temple before 10 a.m. or after 4 p.m.

Svāmi : Cōpuranātar, Māṇikaḷapurīśvara

Ampāḷ : Cōpuranāyaki, Satyādākṣī, Tyākavalliyammai, Vēlneṭuṅkaṇṇi

Tīrttam : A well inside the temple and a tank behind the temple.

Vṛkṣam : Koṉṟai (Indian laburnum, Cassia fistula).

Tala purāṇam :

Sage Agastya is said to have consecrated the main deity of this temple and offered worship to him.

Special Features :

1. This temple, which was buried in sand, was discovered by Tampiraṉ Svāmikal one hundred and twenty five years ago and excavated with the help of some patrons from Cuddalore. It has come to be popularly referred to as 'Tampiraṉ kaṇṭa kōyil' since then.
2. The queen of Tiripuvanaccōḻacakravarti, Tyāgavalli, is said to have renovated the temple. Hence, the name Tyāgavalli came to be associated with this sthala.
3. The temple faces west. The minor shrines of this temple are for Subrahmaṇya, Gajalakṣmī, Viraṭṭēcvara liṅgam, Kaṇṇappar, Bhairava, Sūrya, Navagrahas, Vināyaka, Sōmāskanda and the sixty three śaivite saints.
4. The sculpture of Liṅgodbhava, flanked by Viṣṇu and Brahmā in a worshipping posture, is found on the outer wall of the Sanctum.

Festivities :

A ten day Paṅkuṉi-Uttiram festival is held, in the month of Paṅkuṉi (mid. Mar. - mid. Apr.).

Sung by : Campantar: I : 51.

TIRUCCŌṞṞUTTUṞAI
(Skt. Ōdanavana)

This sthala, known as Tiruccātturai at present, is situated two and a half kilometres from Tiruvētikuṭi via Viraciṅkampēṭṭai on the Tanjore - Tiruvaiyāṟu road. It is one of the Saptasthāna sthalas around Tiruvaiyāṟu.

Svāmi : Ōtaṉavaṉēcuvarar (Skt. Odanavanēśvara) Tolaiyāc celvar, Cōṟṟutturainātar.

Ampāḷ : Aṉṉapūraṇi (Skt. Annapūraṇī), Oppilā ammai, Oppilāmpikai, Oppilānāyaki

Tirttam : Sūrya tīrttam, Kāvēri

Tala purāṇam :

Śiva is said to have bestowed an 'akṣayapātra', an everful vessel which contains rice, to one of his devotees, Aruḷāḷan̲. The Svāmi came to be known as Tolaiyāccelvar since then.

There was a famine for about twelve years and Sage Gautama performed severe tapa and prayed to Śiva to put an end to it. Śiva blessed the sage and bestowed on him a boon of enabling him to feed the villages by making rice grow and yield abundantly on its own. The field on the south west bank of the lily-pond near the temple is said to be the site of this miracle. Even today, it is referred to as arici viḷainta vayal' and the canal, which supplied water for the irrigation, is referred to as 'cōr̲uṭaiyān̲ vāykkāl and cōṭar̲ān̲ vāykkāl'.

This sthala is also known as Gautamāśrama in connection with this episode.

Another version is that Ampāḷ, on seeing that fields had yielded rice, fed the poor during a famine. This huge rice field is known today as 'an̲n̲am paṭaitta vayal'. She is called An̲n̲apūraṇi after this incident.

Special features :

1. Indra and Sūrya offered worhip in this sthala.
2. The temple has a three-tiered gopuram.
3. The Ampāḷ shrine is situated in the outer circumambulatory passage.
4. There is a seperate shrine for Ṣaṇmukha.
5. There are minor shrines for Valañcuḻi (trunk curled to the right) Vināyaka on the South side and for Gajalakṣmi on the north side in the circumambulatory passage around the Sanctum.
6. The Cōḻa period inscriptions reveal the donations and endowments made by kings to the temple, in particular Āditta Cōḻa.

Sung by : Campantar : I:28; Appar : IV:41, 85; V:33; VI:44; Cuntarar : VII:94.

TIRU TANṬALAI NĪṆEṞI

Tiruttanṭalai nīṇeṟi sthala is about three kilometres north of Tirutturaippūṇṭi railway station. It is situated on the Tiruvārūr-Tirutturaippūṇṭi road. At present this sthala is known as Tanṭalaiccēri and Tanṭalaccēri.

Svāmi : Nīḷneṟi nātēcurar, Stiraputtīcurar (Skt. Sthirabuddhīśvara)

Ampāḷ : Ñāṉāmpikai (Skt. Jñānāmbikā).

Tirttam : Ōmaka tirttam.

Vṛkṣam : Kuruntam (Hiptage madablota)

Tala purāṇam :

Śiva removed the shell of Kūrma (tortoise) and wore it, as an ornament here. Arivāṭṭāya nāyaṉār worshipped Śiva with red rice, red greens and māvaṭu (small tender mangoes) and obtained liberation in this sthala. Kaṇamaṅkalam, the birth place of this Nāyaṉār, is about half a kilometre from this place.

Special features :

1. This was originally one of the seventy eight māṭakkōyils built by Kōccēṅkaṭ Cōḻan, but as it became dilapidated, Tēvakōṭṭai Rāma. Āṟu. Ramanātaṉ Ceṭṭiyār built a stone-structure, which is the present temple.

2. The circumambulatory passage contains idols of Vināyaka, Subrahmaṇya, Navagrahas, liṅgas worshipped by the sages Vyāghrapāda and Pantañjali, Sūrya and Candra.

3. The idols of Kōcceṅkaṭcōḻaṉ, Arivāṭṭāya nāyaṉār, Appar, Campantar, Cuntarar and Māṇikkavācakar are found in the manṭapa in front of the Sanctum.

4. Sculptural panels representing the episode of Arivāṭṭāya nāyaṉār and his wife offering rice and māvaṭu to the Svāmi, the Svāmi's arm preventing them from the act and appearing before them as Ṛṣabharūḍha are found above the entrance to the Sanctum.

5. The Utsava mūrtis of Naṭarāja, Appar, Campantar, Cuntarar, Māṇikkavācakar, Arivāṭṭa nāyaṉār and his wife and Kōcceṅkaṭcōḻan are preserved in this temple.

6. A three-day festival is conducted in the month of Tai (mid. Jan. - mid. Feb.).

Sung by : Campantar : III : 50.

TIRU TARUMAPURAM

Tarumapuram is about a kilometre west of Kāraikāl railway station. It can be reached by the Tirunaḷḷāṟu - Kāraikkāl road. At two kilometers from Tirunaḷḷāru, a right turn, adjacent to the church, leads to the temple.

Svāmi : Tarumapurīcar, Yāḻ murinātar, Agnipurīcar (Skt. Agnipurīśa).

Ampāḷ : Maturaminnammai, Tāṉamirtavalli.

Tirttam : Brahma tīrttam (Skt. Brahma tīrtha), Viṣṇu tīrttam (Skt. Viṣṇutīrtha), Abhayāmpikai tīrttam (Skt. Abhayāmbikā tīrtha), Taruma tīrttam (Dharma tīrtha), Cittirakupta tīrttam (Skt. Citragupta tīrtha).

Vṛkṣam : Vāḻai (Plantain, Musa paradisiaca)

Tala purāṇam :

Markaṇḍeya, the son of Mṛkaṇḍu, performed tapa to obtain long life, since he was destined to die at the age of sixteen. When Yama, the god of death, approached him, he embraced the Śiva liṅga in Tirukkaṭavūr. The Pāśa of Yama, thrown on Mārkaṇḍēya, fell on the Śiva liṅga too. Śiva in great anger kicked Yama. Yama worshipped Śiva here to get rid of this sin. This sthala came to be known as Dharmapuram since Yama, also known as Dharmarāja, worshipped here.

Special features :

1. The Sanctum faces east. Above its entrance, are found the sculptures of Ṛṣabhārūḍha in the centre flanked by Campantar in the singing posture to the accompaniment of Yāḻppāṇar's lyre.

2. The minor shrines of Vināyaka, Subrahmaṇya, Navagrahās and Mahālakṣmī are found.

3. The Utsava mūrtis of Yālmurinātar and Yama are unique to the temple.

Sung by : Campantar : I ; 136

TIRUTTALAICCAṄKĀṬU
(Skt. Śaṅkhāraṇyam)

This sthala is about two and a half kilometres from Ākkūr railway station. It is situated on the Mayilāṭuturai - Taraṅkampāṭi road route. Caṅkuvaṉam, Caṅkāraṇyam and Talaiccaṅkāṉam are some of the other names of this sthala.

Svāmi : Caṅkarunātēcuvarar, Caṅkāraṇyēcuvarar, Caṅkāraṇēcvarar (Skt. Śaṅkhāraṇyēśvara)

Ampāḷ : Cauntaranāyaki, Cuntarāmpikai (Skt. Saundarya nāyakī)

Tirttam : Caṅku tīrttam (It is considered auspicious to have a dip in this tirttam on the full Moon day) (Skt. Śaṅkha tīrtha).

Tala purāṇam :

Viṣṇu is said to have offered worship to Śiva here and obtained the conch named Pāñcajanya. Pāñcajanya is considered to be the most sacred and the best among all varieties of conches.

Special features:

1. The temple in this sthala is a Māṭakkōyil, built by Kōcceṅkaṇāṉ. A māṭakkōyil is a temple with a narrow passage built on a mound.

2. Campantar refers to this sthala, in his patikam as Talaiccaṅkai.

3. The minor shrines of Vināyaka, Viṣṇu with his consorts Śrīdevī and Bhūdevī and Subrahmaṇya are found in the outer circumambulatory passage.

4. The shrines of Naṭarāja and Sōmāskanda are found in this temple.

5. The idols of the quartet (Appar, Campantar, Cuntarar and Māṇikkavācakar) Viṣṇu, Jvaraharēśvara (the form of Śiva who removes fever), Kāvēri, Paṭṭinattār and Agastya are found in the inner circumambulatory passage.

6. Ampāḷ shrine faces South.

7. The main deity appears in the form of a conch.

8. Cōḻa inscription reveals that Cempiyaṉ Mātēvi donated silver utensils to this temple.

Sung by : Campantar : II:55.

TIRUTTALAIYĀLAṄKĀṬU

Tiruttalaiyālaṅkāṭu is about eight kilometres east of Kuṭavāyil. It is eighteen kilometres on the Tiruvārūr - Kumbakōṇam road route. This sthala was referred to as Talaiyālaṅkāṉam during the caṅkam period.

Svāmi : Āṭavallicurar (Skt. Nardanapurīśvara).

Ampāḷ : Tirumaṭantaiyammai

Tīrttam : Caṅku tīrttam (Skt. Śaṅkha tīrtha) Svarṇa tīrttam (Skt. Svarṇa tīrtha).

Tala purāṇam :

Apasmāra (Muyalakaṉ), sent by the sages of Dārukāvana to attack Śiva, was killed by Śiva who danced on him victoriously in this sthala which came to be known as Nardanapuri. Ṛṣi Kapila worshipped Śiva here. As the sage reached this sthala on his head to offer worship to Śiva, the place came to be known as Talaiyālaṅkāṭu.

Special features :

1. The sthala tīrtha is in front of the temple, which faces south. There is a belief that those suffering from Leucoderma are cured of it, if they bathe in this tīrtha and light a lamp before the Svāmi with conviction.

2. The minor shrines of Vināyaka, Viśvanātha, Murukan, and the idols of Bhairava, Appar, Campantar, Cuntarar and Māṇikkavācakar are found in this temple.

Sung by : Appar : VI:79.

TIRUNTUTĒVANKUṬI

Tiruntutēvankuṭi is about eight kilometres northeast of Kumbakōṇam. The village Tiruntutēvankuṭi does not exist any more and the lone temple is situated amongst the fields. The temple is known as Nantankōyil today.

Svāmi : Karkaṭakēśvara

Ampāḷ : Arumaruntu nāyaki, Aravintanāyaki (Skt. Aravindanāyakī), Arumaruntammai, Apūrva nāyaki.

Tirttam : Paṅkaya tīrttam (Skt. Pankaja tīrtha), Tirumaruvum Poykai.

Tala purāṇam :

A crab (Skt. Karkaṭa) is said to have worshipped Śiva here, hence the temple is known as Nantankōyil. It is said that Śiva came in the guise of an old man and cured the physical ailment of a king, who later consecrated the Ampāḷ Arumaruntammai.

Special features :

1. It is believed that a golden coloured crab appears and moves around the top part of the liṅga when the liṅga is showered with ten Kalam (nine hundred and sixty litres) milk of cows of the same colour.
2. The moat surrounding the temple is referred to as Tirumaruvum poykai in Campantar's Tēvaram.
3. The Sanctum, the Ampāḷ shrine and the front maṇṭapam alone remain today, once a part of a very big temple.
4. The episode of a crab offering worship is found as a sculpture in one of the pillars.
5. The front portion of the svāmi is damaged.

6. There are two Ampāḷ shrines, one consecrated by a king who was cured of his disease by the grace of the Ampāḷ in this temple and the other housing the original idol of the Ampāḷ called Apūrvanāyaki.

Sung by : Campantar III : 25.

TIRUTILATAIPPATI

Tilataippati is about a kilometre and a half west of Pūntōṭṭam at railway station. It is known as Cetalapati in the present. The river Aricil flows around this sthala. Tilataippati can also be reached by road from Mayilāṭuturai. One has to take the Tiruvārūr road, reach Pūntōṭṭam, cross the bridge on Aricilāṟu, turn right on the Kumbakōṇam - Nācciyārkōyil road and reach Kūttaṉūr and proceed, by foot, for two kilometres along the bank.

Svāmi : Mutticar, Mantāravanēcuvarar (Skt. Muktīśa, Mandāravaneśvara).

Ampāḷ : Porkoṭi nāyaki, Poṟṟoṭi nāyaki, Marakatavalli (Skt. Marakatavallī), Cuvarṇavalli.

Tirttam : Cantra tīrttam (Skt. Candra tīrtha) Aricilāṟu.

Vṛkṣam : Cemmantārai (Bauhinia Variegata - purpurascens)

Tala purāṇam :

Rāma and Lakṣmaṇa are believed to have performed the final rites for Daśaratha and Jaṭāyu here.

A sculpture depicting this is found in the circumambulatory passage. The king of Kāśi, Cittōji, performed ceremonial rites for his ancestors here. His idol, along with that of his guru, is found in the temple. Sūrya. Candra, an elephant, a lion, Rāma and Lakṣmaṇa offered worship here.

Special features :

1. The Ādi Vināyaka in this temple is unique, as he does not have a proboscis.

2. The idols of Vināyaka, Rāma, Lakṣmaṇa and the liṅgas consecrated by them, Ṣaṇmukha, Gajalakṣmī, Navagrahas, Bhairava, Sūrya, Candra, Campantar, Appar, Cuntarar,

Māṇikkavācakar, and Viṣṇu with his consorts, are found in the circumambulatory passage.

3. The sculpture of Mahāviṣṇu is found in the western niche in the exterior walls of the Sanctum, in the place of Liṅgodbhava or Ardhanārīśvara.

Sung by : Campantar : II ; 118

TIRUTTIṈAINAKAR

Tiruttiṉainakar is about nine kilometres from Ālappākkam railway station. Today, it is known as Tirttaṉagiri.

Svāmi : Civakkoḻuntīcar (Skt. Sivāṅgārēśvara), Tiruntīcuvarar.

Ampāḷ : Oppilā nāyaki, iḷamkompaṉṉāḷ, Karuntaṭaṅkaṇṇi (Skt. Nīlāyadākṣī).

Tīrttam : Jāmbhava Taṭāka

Vṛkṣam : Kōṉrai (Indian laburnum) (Cassia fistula)

Tala purāṇam :

Śiva appeared in the disguise of a devotee and begged for alms before a farmer named Periyāṉ, who was ploughing the field. Periyāṉ went to his residence to bring some food for the devotee. By the time he with his wife returned with food to feed the devotee, his fields had been ploughed, seeds sown and the millet was ready for harvest. Śiva appeared before the wonder-struck Periyaṉ and blessed the couple. As 'tiṉai' means millet, the place came to be known as Tiṉainakar. Śiva, then, manifested Himself in the form of a liṅga in the temple tank.

Special Features :

1. Jāmbhavān offered worship to the liṅga which is now found at the Ampāḷ shrine.
2. King Vīrasēna is said to have been cured of his leprosy after bathing in the tīrttam of this temple and, later, renovated this temple.

3. The temple has a three-tiered gopuram. The minor shrines of Vināyaka, Subrahmaṇya, King Vīrasēna, Caṇḍeśvara, Navagrahas and Bhairava are found.

4. Small idols of Viṣṇu and Brahmā are found in the same platform as that of Naṭarāja. Viṣṇu, in the posture of blowing a conch, and Brahmā, in the posture of playing a pañcamukha vādya, are unique to this temple.

5. Sculptures relating the history of the sthala are found on the walls of the temple.

Sung by : Cuntarar VII : 64.

TIRUTTURUTTI

The sthala Tirutturutti is situated on the Mayilāṭuturai - Kumbakōṇam road route. It is known as Kuṟṟālam and Kuttālam at present. Another name of this sthala is Uttālavaṉam.

Svāmi : Vētēcurar, Coṉṉavāṟarivār (Skt. Uktavedīśvara).

Ampāḷ : Amirta mukiḻāmpikai, Mirutu mukiḻāmpikai, Mirutumukuḷakucāmpikai, Parimaḷa cukantanāyaki, Arumpaṉṉa vaṉa mulaiyāḷ.

Tīrttam : Cuntara tīrtam (Skt. Sundara tīrtha), Kāvēri, Patma tīrttam (Skt. Padma tīrtha).

Vṛkṣam : Uttālam (Bauhima tomentosa, a variety of atti tree).

Tala purāṇam :

Śiva recited the Vēdas as a Brahmacāri here. As He promised Pārvati that he would marry Her and fulfilled it, He came to be known as Coṉṉavāṟarivār. He is also known as Maṇavāḷanātar. The Vēdas are said to have taken the form of the Svāmi's footwear (pātukai) and the umbrella became the Uttāla tree.

Cuntarar was cured of his ailment after he bathed in the Cuntarar tīrttam of this sthala.

Varuṇa is said to have worshipped here to get rid of his ailment called 'Cāḷōtaram'.

Kāli also worshipped Śiva in this sthala. The Saptarṣis. viz., Sages Kāśypa, Āṅgirasa, Gautama, Mārkaṇḍeya, Vasiṣṭha, Pulastya and Agastya worshipped the Svāmi in this sthala.

Special features :

1. This west facing temple has two circumambulatory passages.
2. The imprint of the 'Pātukai' is found under the Sthala vṛkṣam. Opposite to this vṛkṣam is the idol of Umā, 'Nāruñcāntiḷa mulai ammal', as a bride. Vināyaka, who accompanied the Svāmi for the wedding, is known as 'Tuṇaivanta Vināyakar.
3. There is a minor shrine for Cuntarar near the Cuntara tīrttam where he is said to have taken a holy dip.
4. The names of a few other tīrttams near this sthala are Akkini tīrttam, Kāḷi tīrttam, Puṇṭarīka tīrttam, Kāma tīrttam, Katirava tīrttam, and Mārkkaṇṭēya tīrttam.
5. This Svāmi is referred to as "Viṅkuñir tirutturuttiyuṭaiya makātēvar", "Uṭaiyār co<u>nn</u>avā<u>r</u>a<u>r</u>ivār" and "Tirukka<u>rr</u>aḷi Makātēvar" in inscriptions.

Sung by : Campantar II:98; Appar : IV:42; Cuntarar : VII:74.

TIRUTTU<u>R</u>AIYŪR

The sthala, Tiruttu<u>r</u>aiyūr, is known as Tiruttaḷūr today. There are buses from Panrutti. It is on the Vi<u>l</u>upuram - Cuddalore rail route.

Svāmi : Siṣṭhagurunātheśvara, Paśupatīśvara, Tu<u>r</u>aiyūrappaīccuvarar

Ampāḷ : Pūṅkōtai nāyaki, Civalōkanāyaki (Skt. Śivalokanāyakī)

Tīrttam : Sūrya tīrtha

Vṛkṣam : Ko<u>nr</u>ai (Indian Laburnam, Cassia fistula)

Tala purāṇam :

Nārada, Vasiṣṭha, Agastya, Bhīma and Sūrya are believed to have worshipped at this sthala.

Special Features:

1. This is the sthala at which Śiva, in the form of an old man, bestowed His grace upon Cuntarar. The place, at which this incident is believed to have taken place, is called Ki<u>l</u>appakam

and there is a temple with a linga here. The sthala, at the time of Cuntarar, was on the Northern bank of the river Peṇṇai. But this stream is now called Malaṭṭāṟu and another stream, further North, is called Peṇṇai now.

2. Usually, the Caṉṉiti of the Mūlavar faces east in temples of Śiva. But, in this sthala, the Caṉṉiti faces West.

3. The Aṣṭabhuja Kāḷi caṉṉiti is significant.

4. On the Vimāna, is the sculpture of Ṛṣabhārūḍha mūrti who is believed to have appeared to Cuntarar. There is also a sculpture of Cuntarar crossing the river Peṇṇai.

5. There is also a Caṉṉiti to Viṣṇu.

6. The sthala Vināyaka is called Cāṭcivināyakar. (Skt. Sākṣivināyaka)

7. This is also the native of Aruṇanti civācāriyār, who wrote the 'Civañāṉacittiyār'. There is a linga next to his Samādhi.

8. The important festivals are Vaikāci festival, Mācimakam, Paṅkuṉiuttiram, Tiruvātirai, Navarāttiri, Civarāttiri and Kārtikaitīpam festival.

Sung by : Cuntarar : VII:13.

TIRUTTEṄKŪR

Tirutteṅkūr is about a kilometre from Tirunellikāval railway station. The temple in this sthala is known as Veḷḷiyaṅkuṉṟu and Veḷḷimalai.

Svāmi : Veḷḷimalainātar (Skt. Rajatagirīśvara)

Ampāḷ : Periyanāyaki (Skt. Bṛhannāyakī)

Tīrttam : Civakankai (Śivagaṅgā)

Vṛkṣam : Teṉṉai (Coconut palm, Cocos nucifera)

Tala purāṇam :

During the deluge, when the whole world was submerged in water, it is said that only in this sthala, clear water was found. Thus, it acquired the name Teṅkūr. Another explanation

for the name is that, the prolific coconut palms in the area gave it the name Teṅkūr.

Lakṣmī and the Navagrahas worshipped Śiva here.

Special features :

1. In the circumambulatory passage are found Sōmāskanda, Vināyaka, Subrahmaṇya, Mahālakṣmi, nine Liṅgas worshipped by Navagrahas, and the Navagrahas. Next to the Naṭarāja sabhā are Bhairava and Sūrya.
2. The main deity, a liṅga, is adorned with Akkamaṇimalai (garland of Rudrākṣa) sacred ash, silver crescent and vilva (bael) leaves.
3. Festival is conducted for a day in the month of Vaikāci (mid. May-mid. June) on the day of the star Viśākha.
4. Inscriptions belonging to Rajarāja III, Kulōttuṅka III and Rajēndra III periods are found in the temple.

Sung by : Campantar: II:93.

TIRUTTEḶICCĒRI

Teḷiccēri is about a kilometre northwest of Kāraikkāl railway station. This sthala is known as Kōyilpattu at present. The temple is a part of Kāraikkāl and is known as Camīvaṉam, other names being Brahmavaṉam and Muttivaṉam.

Svāmi : Pārvatīcurar, Parppatīcvarar, Camivaṉēśvarar. (Skt. Parvateśvara, Śamīvananātha)

Ampāḷ : Sattināyaki, Ampaṭuttakkaṇṇāḷ, Pārvatiyammai, Cuyamvara Tapasvini.

Tīrttam : Catti tīrttam, Sūrya puṣkariṇi, Tavattīrttam, Kukatīrttam (Skt. Guhatīrtha).

Vṛkṣam : Vilvam (Bael, Aegle marmelos), Vaṉṉi (Prosopis spicigera)

Tala purāṇam :

Pārvatī is said to have offered worship to Śiva here, as this sthala is believed to be suitable for undertaking Tapa. Brahmā, Ambarīṣa and Sūrya had worshipped in this sthala.

Special features :

1. This temple has a five-tiered gopuram, facing west.
2. The minor shrines in this temple are of Śivasubrahmaṇya, Lakṣmī, Durgā, Sūrya, Śaṉīśvara, Bhairava, Vaṉṉi liṅga, Dakṣiṇāmūrti, Nardana Gaṇapati, Naṭarāja and Pradoṣa Vināyaka with Ampāḷ.
3. The idols of the sixty three nāyaṉmārs are found.
4. The main utsavamūrti of this temple is of Kirātamūrti (Śiva, in the form of a hunter).
5. The liṅga mūrti in this temple is known as Mahāliṅga and Brahma liṅga, as Brahmā worshipped it, Rājaliṅga, as Ambarīṣa offered worship and Bhāskaraliṅga as Sūrya worshipped it.
6. Mondays are considered auspicious in this sthala.

Sung by : Campantar : II:3.

TIRU TEṈKUṬITTIṬṬAI

This sthala is nine and a half kilometres North east of Tanjore and lies on the Kumbakōṇam - Tirukkarukāvūr road. It is known as Tiṭṭai today. Another name of this sthala is Kuṭitvīpam or Kuṭittiṭṭai.

This place came to be known as Tiṭṭai because it is situated on an island (Dvīpa, Tiṭṭu) between the Veṭṭāṟu and Veṇṇāṟu rivers.

Svāmi : Cuyamputēvar, Pācupatēcuvarar, Tērūrnātar, Tēṉunātar, (Vasiṣṭhēśvara, Dhēṉupurīśvara).

Ampāḷ : Ulakanāyaki, Cukantakuntaḷāmpikai, Maṅkaḷa nāyaki, Maṅkaḷāmpikai (Skt. Mangalāmbikā).

Tīrttam : Cakratīrttam (also called Cūlatīrttam), Pacutīrttam (Skt. Cakra/ Śūla tīrtha, Paśu tīrtha)

Vṛkṣam : Caṇpakam (Campak, Michelia Champaca).

Tala purāṇam :

Viṣṇu, the Vēdas, Sages Vasiṣṭha and Gautama, the Dēvas, Bhairava, Murukaṉ, Brahmā, Kāmadhēṉu, and Ādiśeṣa offered

worship here. As the chariot wheel of Sumāli got stuck, this sthala came to be known as Rathapuri or Tērur. It is referred to as Rathapura in one of the Purāṇas in Sanskrit. As the place survived in the form of a mound during the deluge (pralaya) and Śiva manifested himself as a liṅga, (Svayambhu), it was called Kuṭittiṭṭai. This sthala is known as Tēṉupuri because Kāmadhēnu offered worship here. The other names of this sthala are Vasiṣṭhāśramam, Vilvāraṇyam, Daksiṇakuṭidvīpa and Tērūr (Skt. Rathapura).

Special features :

1. The temple is built of granite.
2. The sculptures of Appar, Campantar, Cuntarar and Māṇikkavācakar are found in one pillar in the maṇṭapa and Ṛṣabhārūḍha is sculpted on another pillar.
3. The twelve signs pertaining to the twelve zodiacs (solar signs) are sculpted on the roof of the maṇṭapa outside the Ampāḷ shrine.
4. The minor shrines of Guru, Vināyaka, Bālasubrahmaṇya, Gajalakṣmī, Naṭarāja, Navagrahas are found.
5. The Mahāmēru of Ciruvāccur Kāḷidevī and liṅga are kept on a wooden pedestal.
6. The main deity, a liṅga, is Svyambhu. Innumerable lines are found etched on the liṅga.
7. Festivities take place in the month of Cittirai (mid. Apr.- mid. May).

Sung by : Campantar : III:35.

TIRUTĒVŪR

Tēvūr is about three kilometres from Kiḻvēlūr railway station. It is situated on the Kīvaḷūr-Tirutturaippūṇṭi road. The Tiruvārūr - Valivalam road passes through this sthala. It came to be known as Tēvūr as the Dēvas worshipped. Other names of this sthala are Kataḷīvaṉam, Virāṭa puram, Aracaṅkātu and Tēvaṉūr.

Svāmi : Tēvapurīcar, Tēvakurunātar, (Skt.Kadalīvanēśvara, Devapurīśvara)

Ampāḷ : Paṇṇilāviyamoḻiyammai, Tēṉmoḻiyammai (Skt. Madhurabhāṣiṇī).

Tirttam : Tēvatīrttam (Skt. Dēvatīrtha) Pirama tīrttam (Skt. Brahma tīrtha).

Vṛkṣam : Veḷvāḻai (a type of Plantain).

Tala purāṇam :

Sage Gautama and Bṛhaspati, Indra, Kubēra and Sūrya worshipped here. Since, Śiva was worshipped by Bṛhaspati who was the teacher of Dēvas, He came to be known as Devagurunātha. Indra worshipped Śiva here to be absolved of the sin of having killed Vṛtra. Kubēra was bestowed with Śaṅkhanidhi and Padmanidhi after worshipping Śiva here. King Virāṭa is said to have worshipped with his daughter Uttarā.

Special features :

1. This east-facing māṭakkōyil has a three-tiered gopuram.
2. In the inner circumambulatory passage are found the sixty three nāyaṉmārs, Valampuri Vināyaka, Subrahmaṇya, Mahālakṣmī and Liṅga worshipped by Ahalyā, the liṅga worshipped by Sage Gautama and Navagrahas are also found here.
3. The minor shrines of Indra, Murukaṉ and Vināyaka are found in the lower level of the temple.
4. The Somāskanda shrine is found at a higher level in the temple.
5. An elaborate festival is conducted in the month of Vaikāci (mid May - mid June).
6. A Pāṇḍya period inscription refers to the Svāmi as "Ātitēccuramuṭaiyār" and the place as "Aruṇmoḻittēva vaḷanāṭṭūt tēvūr".

Sung by : Campantar : II:82; III:74.

TIRUNAṆĀ

Tirunaṇā is about twelve kilometres from Erode junction. There are buses from Salem, Coimbatore and Erode.

Svāmi : Caṅkamēcuvarar (Skt. Saṅgameśvara).

Ampāḷ : Vētāmpikai (Skt. Vedāmbikā).

Tīrttam : The confluence of Bhavānī, Amutam and Kāvēri rivers.

Vṛkṣam : Ilantai (Zizyphus jujuba).

Special features :

1. Kubera, Viśvāmitra and Parāśara worshipped Śiva here.
2. This place is also called Pavāṉi mukkūṭal, Dakṣiṇa aḷakai, Dakṣiṇa prayāga and Parāśara kṣetra.
3. The sthala Vināyaka is Irācakaṇapati (Skt. Rājagaṇapati)
4. There is a minor shrine of Śani in the temple.
5. It is believed that bathing in the confluence on the eighteenth day of the month of Āṭi (mid July - mid August) is auspicious.
6. Five hills surround this place and they are Padmagiri, Nāgagiri, Maṅgala giri, Śaṅkhagiri and Vedagiri.
7. There are minor shrines of Ādikeśavapperumāḷ, Saundara nāyakī and Yoga Narasiṁha.

Sung by : Campantar : II:72.

TIRUNALLAM

Nallam is about eight kilometres from Āṭuturai. It is known as Kōṉērirājapuram at present. This sthala lies on the Kumpakōṇam -Kāraikal road and can be approached via S.Pudur.

Svāmi : Umāmakēcuvarar (Skt. Umāmaheśvara), Māmaṇiyēcuvarar, Paumēcar, Pūminātar (Skt. Bhūminātha), Pūmīcuvarar (Skt. Bhūmīśvara).

Ampāḷ : Maṅkala nāyaki (Skt. Maṅgala nāyaki, Aṅkavaḷa nāyaki, Tēkacauntari (Skt. Dehasaundarī).

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha)

Vṛkṣam : Pattirācuvattam (Tam. Aracu, Ficus religiosa)

Tala purāṇam :

Bhūmādevī and Brahmā offered worship in this sthala. King Purūrava's leprosy was cured by the Vaidiyanātha Svāmi of this sthala.

Special features :

1. The temple faces west. The ceiling of the front maṇḍapa contains paintings of the sixty three nāyaṉmārs, the twelve signs of the zodiac and that of the sages.
2. The minor shrines in this temple are for Ṣaṇmukha, Vaidiyanātha, Mahāgaṇapati, Subrahmaṇya, Mahālakṣmī, and Naṭarāja.
3. The Utsava mūrtis of Appar, Campantar, Cuntarar, Māṇikkavācakar, Vināyaka, Agastya liṅgas and Navagrahas are preserved and the idols of Śanīśvara and Bhairava are worshipped in this temple.
4. The Naṭarāja of this temple is a remarkably beautiful mūrti.
5. The niche sculpture on the exterior walls of the Sanctum are Vināyaka, Dakṣiṇamūrti, Agastya, Jvaraharā, Liṅgodbhava, Gaṅgādhara, Ardhanarīśvara and Durgā.
6. Inscriptions dated to the periods of Rājarāja, Rājendra, Rājādirāja I; Rājendra II and Kulōttunka I throw light on the donations made to the temple, the rituals and festivals conducted in the temple, the administration of the temple etc.

The Svāmi is referred to as "Tirunallam Uṭaiya nāyakar" in the inscriptions.

Sung by : Campantar : I:85; Appar : V:43.

TIRUNALLŪR

Tirunallūr is about a kilometre and a half east of Uttamapuram, which lies east of Pāpaṉācam railway station. It can be reached through the Tanjore-Kumpakōṇam road taking a diversion on the road leading to Valaṅkaimāṉ and travelling two kilometres on the same.

Svāmi : Po<u>n</u>vaṇṇa<u>n</u>, Periyāṇṭēcuvarar, Aṁrutēcuvarar, (Skt. Aparādhakṣapaṇeśvara, Kalyāṇa Sundarēśvara, Vijayeśvara, Pañcavarṇeśvara).

Ampāḷ : Kalyāṇacuntari,. Tripuracuntari, (Skt. Girisundarī, Parvatasundarī, Kalyāṇasundarī, Tripurasundarī).

Tīrttam : Saptasāgara tīrtha

Vṛkṣam : Vilvam (Bael, Aegle Marmelos)

Tala purāṇam :

Once, there was a contest between Ādiśeṣa and Vāyu as to who was more powerful. Ādiśeṣa held Mount Kailāsa with his thousand heads, while Vāyu created cyclonic winds to uproot the mountain and the Dēvas were apprehensive of the outcome. When Ādiśeṣa relaxed his grip a little, Vāyu uprooted two mounts and placed them one each at Tirunallūr and Āvūr in South India. The temple at Tirunallūr is on one such mountain which is called Cuntaragiri (Skt. Sundaragiri) and the sthala as Te<u>n</u> Kayilāyam (South Kailāsa).

Special features :

1. It is in this sthala that Śiva complied with the request of Appar and placed His feet on the head of Appar, blessing him, as He had promised. Appar requested Śiva to do so at Tiruccattimu<u>rr</u>am, but Śiva asked him to go to Tirunallūr (for the Tiruvaṭi Dīkṣai) In accordance with this episode, the divine feet of Śiva are placed on the heads of devotees symbolically (like a caṭārī - a small crown - like object of metal on which the divine feet are engraved), a practice usually associated with Vaiṣṇava temples.

2. Amarnīti nāya<u>n</u>ār attained liberation in this sthala with his wife and son.

3. Sage Bhṛṅgi and Narasiṁhamūrti offered worship here.

4. Amarnīti nāya<u>n</u>ār maṭālayam is situated close to the temple tank, where a festival in his name is conducted by the members of his family, annually, even now.

5. The main gopuram is five-tiered and the inner gopuram is three-tiered.

6. Vasanta maṇḍapa and Tulā maṇḍapa are found in the temple.

7. The temple is known for the unique eight-armed Kāḷī (Aṣṭabhuja kāḷi)

8. The minor shrines in this temple are of Kāśī Vināyaka, Bāṇaliṅga, Viśvanātha, Murukaṉ and Caṇḍeśvara.

9. Somāskanda maṇḍapa and Naṭarāja Sabhā are found.

10. This temple is a māṭakkōyil built by Kōccenkaṭcōḻan

11. The main deity, Pañcavarṇeśvara, a liṅga, is a Svayambhu. He is called so because the liṅga changes colours, five times during the day. There are a number of holes in this liṅga. The reason is said to be that sage Bhṛṅgi worshipped Śiva in the form of a bee and bored his way through the liṅga.

12. This is one of the sthalas where Svāmi blessed Agastya with the vision of his marriage. This episode is found in the form of a stucco sculpture behind the main deity, wherein Viṣṇu, Brahmā and Agastya are in worshipping posture. Agastya liṅga is found next to the main deity.

13. There is a Vināyaka made of Sālagrāma stone in this temple.

14. The Saptasāgara tīrtha at the temple is said to contain water with curative powers, where Kuntidevī is said to have bathed to absolve herself of the sin of having abandoned Karṇa.

15. Mucukunda, while carrying Tyāgarajasvāmi obtained from hands of Indra to Tiruvārūr, is said to have stayed for three days in this sthala and offered worship to Tyāgarāja Svāmi.

16. The sculptures of Amarnīti nāyaṉār, his wife and son are found in stone and copper in this temple.

17. A sculpture of Kuntidevī is found in this temple.

Sung by : Campantar : I:86; II:57; III:83; Appar : IV:97; VI:14.

TIRUNALLŪRPPERUMAṆAM

This sthala, Tirunallūrpperumaṇam, is about five kilometres from Koḷḷiṭam railway station. It is referred to as Perumaṇam Nallūr, Perumaṇanallūr and Nallūrpperumaṇam. It is known as Accāḷpuram today.

Svāmi : Civalōkatyākēcar, Perumaṇamuṭaiya Mahātēvar (Skt. Mahādēva).

Ampāḷ : Veṇṇīṟṟumai maṅkai, Cuvēta Vipūti nāyaki, Vipūtikalyāṇi (Skt. Śveta vibhūtināyakī, Vibhūtikalyāṇī)

Tīrttam : Pañcākṣara tīrtha, Gaṅgā tīrtha and nine other tīrttams

Vṛkṣam : Mā (Mango tree, Mangifera indica)

Tala purāṇam :

This is where the marriage of Campantar and Tōttira Pūrṇāmpikai took place in the month of Vaikāci on the day of the star Mūlam (This event has probably given rise to one of the names, Perumaṇanallūr, to this sthala). Ampikai is said to have given holy ash (veṇṇīṟu) to all those who had come to attend Campantar's marriage, at the Pañcākṣara tīrttam, and, hence, was known by the name Tiruveṇṇīṟṟumai. All those who attended the event are said to have attained liberation in this sthala. Alongwith Campantar and Tōttira Pūrṇāmpikai, Tirunīlanakkanāyaṉār, Murukanāyaṉār, Tirunīlakanṭa yāḷppāṇar, Civapātavirutayar and Nampiyāṇtar nampi merged into the jyoti (fire) and attained liberation, according to the sthala purāṇa. Hence, it is known as Muktisthalam.

Special features :

1. The temple has a five-tiered gōpuram. Campantar's marriage maṇḍapa exists here.
2. Minor shrines of Vināyaka, Subrahmaṇya, Mahālakṣmī, Rāmavimocana, Bhairava, Naṭarājasabhā, Caṭṭanātar and Sūrya are found.
3. The facade of the Sanctum contains a stucco sculpture frieze of Campantar attaining union with Śiva. The unique feature is

Campantar being accompanied by his wife in sculptured form, as a Utsava murti. The other Utsava mūrti are Tripurasamhāra, Candraśekhara, Vāyilār, Cēkkiḻār, Bhikṣāṭaṉa, Nīlanakkar and Murukanāyaṉār.

4. Vasiṣṭha, Parāśara, Bhṛgu and Jamadagni performed severe tapa at this sthala after which Śiva blessed them with a vision of Śivaloka.

5. The inner entrance to the temple contains inscriptions on either side wherein the patikams rendered in this sthala are inscribed. Other than these, the inscriptions belonging to Cōḻa, Pāṇṭiya and Maratha kings are also found in this temple. The inscriptions refer to Ampāḷ as "Cokkiyār" and Svāmi as "Tiruppperumaṇamuṭaiya mahātēvaṉ".

6. Campantar's marriage is conducted on the day of the Mūlam star, in the month of Vaikāci (mid. May - mid. June) every year.

Sung by : Campantar : III:125.

TIRUNAḶḶĀṞU

The sthala, Tirunaḷḷāṟu, is about five kilometres west of Kāraikkāl on the Kāraikkāl - Kumpakōṇam road. Other names of this sthala are Ātipuri, Tarppāraṇyam, Naḷēcuvaram

Svāmi : Tarppāraṇyatyākar, Naḷēcuvarar, Ātipurīcuvarar, Tarppāraṇyēcuvarar, Tirunaḷḷāṟṟīcuvarar

Ampāḷ : Pōkamārtta pūṇmulaiyāḷ, Attiranayaṉi, Prāṇēcuvari (Skt. Prāṇāmbā)

Tīrttam : Naḷatīrttam (Skt. Nala tīrtha)

Vṛkṣam : Tarppai (The sacred grass, Poa cynosuroides)

Tala purāṇam :

King Nala, who was afflicted by the negative planetary influence of Śanīśvara (planet Saturn), was rid of it in this sthala. On the advice of Sage Bharadvāja, Nala came to this sthala, created a tīrttam, bathed in its water and entered

the temple to worship Śiva when Śanīśvara is said to have stayed back in apprehension. Hence, the Śanīśvara shrine in this temple is given utmost importance.

This sthala is one of the Saptaviṭaṅga sthalas, the others being Tiruvārūr, Nāgappaṭṭinam, Tirumaṟaikkāṭu, Tirukkārāyil, Tiruvāymūr and Tirukkōḷili. Tyāgarāja in this sthala, is known as Nākaviṭaṅkattyākar. He is said to have danced the Unmatta naṭaṉam here. Campantar, while debating with the Jainas, is said to have fed the palm leaves containing his patikam rendered on this sthala into the fire, in order to prove the supremacy of his religion. The patikam remained intact in those palm leaves and came to be known as 'Paccait tiruppatikam', beginning with the words, "Pōkamārtta pūṇmulaiyāḷ".

Viṣṇu, Brahmā, Indra, Sages Agastya and Pulastya, Arjuna and King Naḷa worshipped Śiva in this sthala.

Special features :

1. The temple has a five-tiered gōpuram.
2. There is a minor shrine for Śanīśvara on the northern side.
3. The inner circumambulatory passage has the idols of Cuntarar, the sixty three nāyaṉmārs and the liṅga worshipped by Nala.
4. Corṇa Kaṇapati (Skt. Svarṇa Gaṇapati) liṅgas of all the Saptaviṭaṅga sthalas, Subrahmaṇya, Ādiśeṣa, Naḷanārāyaṇapperumāḷ, Mahālakṣmī, Bhairava and Naṭarāja are also found in the temple.
5. The main deity is a Svayambhu liṅga. The Svāmi is said to have manifested Himself in the Darbha grass. Hence, the liṅga bears resemblance to a bunch of Darbha grass.
6. It is considered auspicious to participate in the rituals performed to the emerald liṅga at the shrine of Nākaviṭaṅkattyākar in this temple.
7. The names of a few other tīrttams around the temple are Sarasvatī tīrtha, Kamsa tīrtha, Brahma tīrtha, and Agastya tīrtha.

8. A festival is conducted during the month of Vaikāci (mid. May-mid. June).

Sung by : Campantar: I : 7; 49; II:33; III:87; Appar: V:68; VI:20.

TIRUNAṞAIYŪRCCITTĪCCARAM

The sthala Tirunaṟaiyūrccittīccaram is about eight kilometres from Kumbakōṇam. It is on the way to Nācciyār Kōyil. Naṟaiyūr is the name of the sthala and Cittīccaram is the temple.

Svāmi : Cittanātēcurar, Vētēcuvarar, Nārēcuvarar, Cittanātar. (Skt. Vedeśvara, Siddhanātha)

Ampāḷ : Aḻakāmpikai, Aḻakammai, Cauntaranāyaki, (Skt. Saundaranāyakī)

Tīrttam : Pirama tīrttam, (Skt. Brahma tīrtha) Cūla tīrttam (Skt. Śūla tīrtha)

Vṛkṣam : Pavaḻa mallikai (Nyctanthes arbor - tristis)

Tala purāṇam :

Brahmā, Kubera, Mārkaṇḍeya and Siddhas worshipped in this sthala. It came to be known as Cittīccaram as it was worshipped by Cittars, (Skt. Siddha) and as Piramapuram because Brahmā worshipped Śiva here. A man, who was cursed to become a bird by sage Durvāsa, is said to have worshipped Śiva in this sthala to be absolved of his curse. This sthala is also known as Nārapuram since then. Another name of this sthala is Cukantavaṉam (Skt. Sugandhavana)

Special features :

1. This west-facing temple has a five-tiered gopuram. It contains a profusion of sculptures. The temple is a māṭakkōyil.

2. The inner circumambulatory passage has Navagrahas, Naṭarāja shrine, Bhairava and Vīrabhairava shrines.

3. The niche sculptures of Nardana Vināyaka, Dakṣiṇāmūrti, Liṅgodbhava, Brahmā, Bhikṣāṭana, Ardhanārīśvara and Durgā are found on the exterior walls of the Sanctum. Near the Liṅgodbhava is a sculptural representation of a man (Naraṉ) worshipping the Liṅgodbhava.

4. There are inscriptions from the period of Rājarāja I and Kulōttuṅga III. This sthala is referred to as "Kṣatriya cikāmaṇi vaḷanāṭṭu tirunaṟaiyūr nāṭṭut tirunaṟaiyūr, "Kulōttuṅga cōḻa vaḷanāṭṭut tirunaṟaiyūr" and as "Pañcavaṉ mātēviyāṉa caturvēti maṅgaḷattut tiruanaṟaiyūr" in different inscriptions. The Svāmi is referred to as "Kaṅkāḷa Tēvar" and "Cittīccaramuṭaiyār" in them.

Sung by : Campantar : I:29, 71; II:87; Cuntarar : VII ; 93.

TIRUNAṈṈILAM

The sthala, Naṉṉilam, is about four and a half kilometres west of Naṉṉilam railway station. Naṉṉilam lies on the Mayilāṭuṯurai - Tiruvārūr route. The name of the temple is Peruṅkōyil. Other names of this sthala are Matuvaṉam, Devāraṇyam, Cuntaravaṉam and Pirukatpuram (Skt. Bṛhatpura).

Svāmi : Matuvaṉēcurar (Skt. Madhuvaneśvara), Prakatīcuvarar (Skt. Bṛhadīśvara), Prakācanātar (Skt. Prakāśanātha), Tēvāraṇyēcuvarar (Skt. Devāraṇyeśvara).

Ampāḷ : Matuvaṉa nāyaki, Prakatīccuvari (Skt. Bṛhadīśvarī), Matuvaṉēccuvari (Skt.Madhuvaneśvarī) Devāntara nāyaki.

Tīrttam : Pirama tīrttam (Skt. Brahma tīrtha), Tēva tīrttam (Skt. Deva tīrtha), Cūla tīrttam (Skt. Śūla tīrtha).

Vṛkṣam :
1. Vilvam (bael, Aegle marmelos)
2. Koṅku (Hopea wightiana)
3. Vēṅkai (Pterocarpus marsupium)
4. Mātavi (Hiptage madablota)
5. Caṇpakam (Michelia champaca)

Tala purāṇam :

The Devas transformed themselves into honey bees in order to escape from the harassement of Vṛtrāsura and worshipped here. The sthala came to be known as Madhuvaṉam since then.

Sūrya and Agastya also worshipped Śiva in this sthala.

Special features :

1. The temple is a māṭakkōyil built by Kōcceṅkaṭ cōlaṉ.
2. The minor shrines of this temple are for Vināyaka, Subrahmaṇya, Gajālakṣmī, Mahādevaliṅga, Agastyeśvara and Somāskanda.
3. Festivals are conducted in the month of Vaikāci (mid. May - mid. June) on the day of the star Vicākam and Vaḷḷi Kalyāṇam in the month of Kārttikai (mid. Nov - mid. Dec.) after Ṣaṣṭhi.
4. There is a reference to this temple in the Tēvāram of Cuntarar as 'Naṉṉilattup Peruṅkōyil'.

Sung by **:** Cuntarar: VII:98.

TIRU NAṈIPAḶḶI

Naṉippaḷḷi is about four kilometres from Cempoṉār Kōyil. It can be reached from Mayilāṭuturai by road. This sthala is known as Puñcai, at present.

Svāmi : Naṟṟuṇai appar.

Ampāḷ : Malaiyāṉ maṭantai, Parvataputtiri (Skt. Parvata putrī).

Tīrttam : Cuvarṇa tīrttam (Skt. Svarṇa tīrtha).

Tala puranam :

It is in this sthala that Campantar's mother, Pakavatiyammai was born. This place was originally dryland. When Campantar visited this sthala, at the request of the devotees, he rendered a patikam and it is believed that he converted the Pālai land into Neytal.

Special features :

1. The Sanctum of this temple (facing east) is known for its sculptural embellishment.
2. The Ampāḷ shrine faces West.
3. The idols of Vināyaka, Sūrya, Appar, Campantar, Cuntarar, Māṇikkavācakar and Naṭarāja shrine are found in this temple.

4. There is a shrine of Kalyāṇa Sundareśa in this temple.

5. This sthala is referred to as "Jayaṅkoṇṭa vaḷanāṭṭu ākkūr nāṭṭuppiramatēcamākiya naṉipaḷḷi" in a Cōḻa inscription.

Sung by : Campantar: II:84; Appar : IV:70; Cuntarar : VII:97.

TIRUNĀKĒCCURAM

Nākēccuram is near Kumbakonam and it has a railhead. Other names of this sthala are Caṇpakāraṇyam and Girikaṉṉikaivaṉam.

Svāmi : Caṇpakāvaṉēcurar, Nākaṉātar, Nākēcuvarar (Skt Nāganātha).

Ampāḷ : Kuṉṟamulaināyaki, Kuṉṟumāmulaiyammai, Kirikucāmpikai (Skt. Girikucāmbikā).

Tīrttam : Sūrya puṣkariṇi (It is situated in the third circumambulatory passage)

Vṛkṣam : Caṇpakam (Champak, Michelia champaca)

Special features:

1. There are six tīrthas in and around the temple. They are:
   a. Sūrya puṣkarini: A tank inside the temple.
   b. Kanyā tīrtha: It is on the north street.
   c. Imaya tīrtha: It is in the form of a canal in the south street.
   d. Indra tīrtha : This is outside the temple.
   c. Gautama tīrtha: This pond is on the north side of the town.
   f. Nāgatīrtha: This is also known as Tēpperumāḷ nāllūr kuḷam (tank).
2. Cēkkiḻār, the author of Periya purāṇam, was devoted to the lord of Nākkēccuram. So he named the temple he built in Kūṉṟathūr Nākēccuram.
3. Along with the Nālvar, i.e. Appar, Cuntarar, Campantar and Māṇikkavācakar, idols of Cēkkiḻār and his family are also found in the temple.

4. Cuntarar refers to the Ampāḷ as Kuṉṟu mulaiyammai and Piṟainutaḷāḷ and Vāṇutalāḷ in his patikams.

5. There is a shrine for Nāgarāja inside this temple. Gaṇapati, Pārvatī, Indra, Naḷa, Sūrya, Candra, Brahmā, Viṣṇu, and Campumali (king of Laṅkā) Ṛṣis Parāśara and Gautama, Bhagīratha, Vaṣiṣtha offered worship here.

6. Idols of Cēkkilār, Caṅkaniti (Skt. Śaṅkhanidhi), Patumaniti (Skt. Padmanidhi) are in the temple.

7. Ādiśesa, Dakṣa, Kārkkōṭaka, the serpent kings, offered worship here.

8. The temple has a five-tiered gōpuram.

9. There is a hundred-pillared maṇḍapa in this temple.

10. The milk which is poured on the Svāmi turns blue here.

11. There are two Ampāḷ shrines; one near the Sanctum, known as Piraiyaṇi Nutalāḷ Caṉniti, the other for Girikucāmpikai, a seperate shrine.

12. Kaṇṭarātitta Cōḻa is said to have built this temple, while the inner maṇḍapa and the outer maṇṭapas are believed to have been constructed by Cekkiḻār and Govinda Dīkṣitar, minister of king Accutappa Nāyakkar, respectively.

13. It is considered auspicious to offer worship at Kuṭantaik kīḻkkōṭṭam (Nāgesvaraswāmi temple) in the morning, Tirunākēccuram in the afternoon and Tiruppāmpuram in the evening, on the some day.

14. The Vaiṣṇava sthala of Oppiliyappaṉ kōyil is close to this sthala.

Sung by: Campantar : II:24; 119; Appar: IV:66; V:52; VI:66; Cuntarar: VII:99.

TIRUNĀKAIKKĀRŌṆAM

Tirunākaikkārōṇam is a port with a rail head in the Tanjore-Nagore rail route. It can be reached by road form Tanjore, Tiruvārūr and Mayilāṭuturai. Other names of this sthala are Ātipurāṇam, Civarācatāṉi, Pārppatīccaram and Aravanakaram. It is known as Nāgappattinam at present.

Svāmi : Kāyārōkaṇēcurar, Ātipurāṇēcurar (Skt. Ādipurāṇeśvara).

Ampāḷ : Nilāyatākṣi, Karuntaṭaṅkaṇṇi. (Skt. Nīlāyadākṣī)

Tirttam : Puṇṭarīka tīrttam (Skt. Puṇḍarīka tīrtha), Tēva tīrttam (Skt.Deva tīrtha).

Vṛkṣam : Mā (mango, Mangifera indica).

Tala purāṇam:

This is one of the Saptaviṭaṅka sthalas. Tyāgarāja is known as Cuntaraviṭaṅkar here and the type of dance is Pravarataraṅka naṭaṉam (like the waves).

Agastya is said to have witnessed the marriage of Śiva and Pārvatī in this sthala.

Nākaikkārōṇam is the birth place of Aṭipatta nāyaṉār. Ādiśeṣa is said to have worshipped Śiva here.

Special features :

1. This east-facing temple has a five-tiered gōpuram.
2. The circumambulatory passage contains idols of Aṭipatta nāyaṉār, Vallabha gaṇapati, Aghōra vīrabhadra, Ātmaliṅga, Vināyaka, Paḻaniyāṇṭavar and Iṭumpaṉ.
3. The Rājadhāni maṇḍapa houses the minor shrines of Kāśi Viśvanātha, Bhairava and the Ampāḷ shrines.
4. The inner circumambulatory passage houses Sūrya, the sixty three Nāyaṉmārs, Māvaṭippiḷḷaiyār, Veṇṇeypirāṉ, Aruṇācaleśvara, Gajalakṣmī, Śanīśvara and Navagrahās, facing the Svāmi, in an arrangement of three rows, i.e., three grahas in each row respectively.
5. In the maṇḍapa near the Naṭarāja sabhā, the utsava mūrtis of Bhiksāṭana, Naṭarāja, Śivakāmī and Kāṭcināyakar are preserved.
6. Adjoining the Sanctum is a minor shrine for Tyāgarya, opposite to which are Cuntarar and Paravaiyār, his wife.
7. Nākāparaṇappiḷḷaiyār is specially worshipped in this temple. His shrine is found near the entrance of the temple.

8. A festival is held in the month of Āvaṇi (mid. Aug - mid. Sep) annually for Aṭipatta nāyaṉār.

9. There is an inscription dated to the period of the Rajaraja-I in this temple. Another informs of the donations given by a Dutch Governor to this temple.

10. There is also a Vaiṣṇava sthala in Nāgappaṭṭiṉam.

Sung by : Campantar: I:84 ; II:116; Appar: IV:71,103; V:83; VI:22; Cuntarar VII:46, 101.

TIRUNĀṬṬIYATTĀṈKUṬI

This sthala is about nine and a half kilometres South of Tiruvārūr. It can be reached by the Tiruvārūr - Tirutturaippūṇṭi road via Māvūr kūṭ road and Vaṭapātimaṅgalam.

Svāmi : Rattiṉapurīcuvarar (Skt. Ratnapurīśvara), Māṇikkavaṇṇar.

Ampāḷ : Ratnapurīcuvari, Maṅgalāmpikai (Skt. Ratnapurīśvarī, Maṅglāmbikā), Māmalarmaṅkai

Tirttam : Kari tīrttam, Sūrya tīrtha, Śvetanadi tīrtha, Agni tīrtha.

Vṛkṣam : Māviḷaṅkāy (Rataeva religiosa roxburghu)

Tala purāṇam :

Cuntarar adopted the daughters of Kōṭpuli nāyaṉār, Ciṅkaṭi and Vaṉappakaiyār, as his daughters when he visited this sthala. When Cuntarar visited this temple, Śiva and Pārvatī were working in the fields, in the disguise of a farmer and his wife. Unable to find them in the temple, Cuntarar asked Gaṇapati about their whereabouts. Gaṇapati pointed his finger towards the fields. Śiva and Pārvatī revealed their original identity and blessed Cuntarar. These fields, east of the temple, are called Kōḻi mēyntāṉ Kaṭṭalai. The idol of Gaṇapati is found with an arm stretched out pointing to the distant fields. He is known as Kaikāṭṭu mūrti. An elephant also offered worship here and, hence, Śiva came to be known as Karinātēcurar.

This is the birth place of Kōṭpulināyaṉār. He worshipped Śiva and did services to this temple. There is an idol of his in

the temple. The Utsavam of Kōṭpulinātar is conducted during the month of Āṭi (mid. July - mid. Aug).

Sages Pukalaka and Hemakanta performed tapa here.

Śiva is said to have played a mediator and divided some property and gems between, two brothers. Hence, he is also known as Ratṉapurīcuvarar.

Special features :

1. The east-facing temple has a five-tiered gōpuram. The Kai Kāṭṭiya Vināyakar shrine is found at the entrance of the main gōpuram.
2. The inner circumambulatory passage houses Vināyaka, Murukaṉ, Viśvanātha, Gajalakṣmī and Navagrahas.

Sung by : Campantar : VII : 15

TIRUNĀRAIYŪR

The sthala, Tirunāraiyūr, is about sixteen kilometres from Cidambaram, on the way to Kāṭṭumaṉṉarkuṭi.

Svāmi : Cauntaranātar (Skt. Saundaranātha), Cauntarēcar.

Ampāḷ : Tiripuracuntari ammai (Skt. Tripurasundarī).

Tirttam : Kāruṇya tīrttam

Vṛkṣam : Puṉṉākam (Mastwood, Allophyllum inophyllum)

Tala purāṇam :

A Gandharva (celestial), who disturbed the tapa of Sage Durvāsa, was cursed to be born as a stork. He offered worshipped in this sthala and it came to be known as Tirunāraiyūr.

Special Features :

1. This is the birthplace of Nampiyāṇṭar Nampikaḷ. It is from the Vināyakar of this sthala that he received the blessings to bring forth the Tēvāram hymns from Tillai (Cidambaram) and reveal them to the world.

2. This temple has a three tiered inner gopuram. A painted stucco figure of Ṛṣabhārūḍha can be seen on the inner wall of the entrance. The minor shrines in this temple are of Canātanāccāriyār, Vināyakar (Pollāppiḷḷaiyār or Cuyamprakācar), Subrahmaṇya, Gajalakṣmī, Tirumūlanātar and Navagrahas. The sculptures of Nampiyāṇṭār Nampikaḷ and Rājarāja can be found. The utsavamūrtis of Nārai, Pollāpiḷḷaiyār, Rājarāja and Candraśekhara, are preserved in this temple.

3. There are four inscriptions in this sthala.

Sung by : Campantar II:86; III:102; III:107; Appar: V:55; VI:74.

TIRUNĀLŪR MAYĀ̱NAM

Tirunālūrmayā̱nam is on the way to Kuṭavācal from Kumbakōṇam, next to the sthala of Tiruccē̱rai.The sthala is one of the mayā̱nams, the others being Kacci mayā̱nam, Kaṭavūr mayā̱nam and Kā̱li mayā̱nam.

Svāmi : Palācavaṉēcar, Ñā̱naparamēcurar, (Skt. Palāśavaneśvara, Jñānaparamēśvara)

Ampāḷ : Periyanāyaki, Ñā̱nāmpikai. (Skt. Jñānāmbikā)

Tirttam : Jñā̱na tīrttam, Candra tīrtha.

Tala purāṇam:

Ṛṣi Āpadstambha worshipped Śiva here.

Special features:

1. The temple is built in the Cō̱la architectural style, including the structure, superstructure and the pillars.

2. It was known as Caturvēti maṅkalam during the Cō̱la period.

3. The inscription refers to the sthala as "Ce̱ṟūrk kū̱ṟattup piramatēyam" and to the Svāmi as "mayā̱nattup paramacuvāmi"

Sung by : Campantar: II:46.

TIRUNĀVALŪR

This sthala, Tirunāvalūr, is about eight kilometres from Paṉruṭṭi railway station. It is also on the Kaṭalūr - Paṉruṭṭi bus route.

Svāmi : Tirunāvalēccuvarar, Paktacaṉēcuvarar (Skt. Bhaktajaneśvara)

Ampāḷ : Maṉōṉmaṇi, Cuntarāmpikai (Skt. Sundarāmbikā)

Tīrttam : Gomukhī tīrtha and river Keṭilam

Vṛkṣam : Nāval (Eugenia Jambolana)

Tala purāṇam :

The sthala is named after the sthala vṛkṣa. The Tirunāvalūrppurāṇam of Veṇṇainallūr Rācappa Kavirāyar is rendered on this sthala.

Special features :

1. This is the birth place of Cuntarar and there is a Caṉṉiti to Cuntarar in the temple.
2. The Koṣṭhamūrti of Dakṣiṇāmūrti is unique. He is represented as standing before a Ṛṣabha, resting his hand on it and holding a palm leaf in another hand.
3. The story of Caṇṭēcuvarar is depicted on the walls of the Sanctum. The idols of Rāma, Lakṣmaṇa, Sītā, Viṣṇu and Lakṣmī are also seen in the Sanctum.
4. There is also a caṉṉiti to Varadarāja accompanied by Śrīdevī and Bhūdevī.
5. The Sūrya, in the Navagraha caṉṉiti, faces the Sanctum, unusually.
6. There are liṅgas named after the Yugas and also a liṅga that was worshipped by Narasiṅka muṉaiyaraiyār. There is also a caṉṉiti to Gajalakṣmī.

Sung by : Cuntarar: VII:17

TIRUNIṈṞIYŪR

This sthala, Tiruniṉṟiyūr, is about three kilometres northeast of Ānanta tāṇṭavapuram railway station. It is eight kilometres from Mayilāṭuturai by road, towards Vaittisvaran kōyil.

Svāmi : Makālakṣmīcurar (Skt. Mahālakṣmīśvara) Camatakn̲icuvarar (Skt. Jamadaganīśvara) Parikēcuvarar, Varttinirvāpanēcuvarar

Ampāḷ : Ulaka nāyaki (Skt. Loka nāyakī)

Tīrttam : Nīlamalarppoykai, Parikārēccuvara tīrttam (Skt. Parihāreśvara tīrtha) Mahālakṣmī tīrttam.

Tala purāṇam :

It is said that Goddess Lakṣmī offered worship to Śiva here. Thus, it came to be known as Tiruninṟiyūr Cuntarar refers to it in his Tēvāram as 'Centaṇmāmalart- tirumakan̲maruvum celvatten̲ tiruninṟiyūrān̲ē. Paraśurāma is believed to have prayed to Śiva here. Kāmadhenu, Indra and Agastya offered worship to Śiva in this sthala.

A Cōḻa king, known as Vīra Cōḻa, was affected by Brahmahatti doṣa. In order to be absolved of the sin, he worshipped, Śiva at Tiru Iṭaimarutūr in the morning and at night, he would travel down to Cidambaram to offer worship.

His servants used to carry lamps for him at night. Every night, the lamps went off automatically and lit themselves up at a particular place. The intrigued king and his men searched around the place and his axe fell on a liṅga. The liṅga still bears the scar. The king, then, offered prayer to this liṅga.

Sage Jamadagni is said to have offered worship here, in order to be absolved of his sin of having ordered the killing of his wife Reṇukā.

Paraśurāma offered worship to Śiva here to be absolved of the sin of having killed his mother.

Kāmadhenu is said to have offered worship to Śiva in this sthala to be rid of the sin of having extracted a bone from the spinal cord of sage Dadhīci (son of sage Bhṛgu) to give it to Indra, who, in turn, made it into his Vajrāyudha, which was instrumental in annihilating Vṛtrāsura.

Special features :

1. A sculpture of Paraśurāma is found in this temple.

2. There are evidences of this temple having had several walls, from the existing ruins.

3. The sthala tīrttam, Nīlamalarp poykai, is also known as Parihārēśvara tīrttam and is found as a moat surrounding the temple.

Sung by : Campantar: I:18; Appar: V:23; Cuntarar: VII:19; VII:65.

TIRUNĪṬŪR

This temple is about a kilometre and a half from Tirunīṭūr railway station. This sthala is situated very near Mayilāṭuturai. Some other names of this sthala are Vakulāraṇyam, Makiḻāraṇyam and Makiḻavaṉam. The place is known as Nīṭūr because it is believed to have survived even the deluge.

Svāmi : Aruṭcōmaṇatecuvarar, Badrakālīśvara, Karkaṭakeśvara, Ñāṉanarttaṉacaṅkarar.

Ampāḷ : Ātityāpayapratāmpikai, Vētanāyaki, Ālālacuntara nāyaki, Vēyuṟutōḷiyammai, (Skt. Ādityābhayapradāmbikā)

Tīrttam : Ceṅkaḻunīrōṭai

Vṛkṣam : Makiḻa tree (Mimusaps elange)

Tala purāṇam :

Muṉaiyaṭuvār, a devotee of Śiva, used to offer food to the devotees of Śiva regularly. It is in this sthala, that he attained liberation due to his service to Śiva through feeding devotees of Śiva.

It is believed that Indra offered worship in the first yuga, Sūrya offered worship in the second Yuga, Bhadrakālī in the third yuga, and a crab in the fourth yuga. The crab is believed to have united with the Svāmi.

The Ampāḷ is said to have offered refuge to Sūrya in this sthala. Hence, she came to be known as "Ātityāpayappratāmpikai". (The Ampāḷ who gave refuge to the sun)

Special features :

1. This temple is supposed to have had two circumambulatory passages enclosed within its precincts earlier. The outer wall is not to be found at present.
2. Indra, Sūrya, Candra, a crab and Kāli offered worship here.
3. The idol of Muṉaiyaṭuvār nāyaṉār is found as an Utsava mūrti in this temple.
4. There are five tīrttams in this sthala. They are:

   a) Ānanda tīrtha also known as Ceṅkaḻunīrōṭai and Kalhara tīrttam. It is situated to the south of the Ampāḷ shrine.
   b) Candra puṣkariṇi : Behind the Ampāḷ shrine.
   c) Indra tīrtha : in the eastern side.
   d) Muni tīrtha : situated in the Southeast corner, i.e. Agni mūlai.
   e) Sūryapuṣkariṇi : near the Muṉi tīrttam. Also known as Gaṅgā.

5. There is a Bhadrakāḷi ammaṉ shrine in the temple and the Ampāḷ is known as Ālālacuntari.

Sung by : Cuntarar: VI : 56.

TIRUNĪLAKKUṬI

The sthala, Tirunīlakkuṭi, is about four kilometres from Āṭuturai railway station. It is situated near Kumpakōṇam on the Kumpakōṇam - Kāraikkāl road. Teṉṉālakkuṭi is its present name.

Svāmi : Nallanāyakēcurar, Manōkkiyanātar, Vilvāraṇyēcvarar, Piramanāyakar, Tailāppiyaṅkēcar, Skt.Nīlakaṇṭeśvara, Kāmadhenupurīśvara.

Ampāḷ : Umaiammai, Aḻakāmpikai, Aṉupakucāmpikai (Skt. Abhīṣtapradanāyakī, Aṉupamasthanī, Bhaktābhīṣṭadāyinī)

Tīrttam : Devītīrtha, (opposite to the temple), Bharadvāja tīrtha (tank outside the temple), Mārkaṇḍeya tīrtha (well inside the temple) Pirama tīrttam (well), Kṣīrakuṇṭam (on the banks of the Kāvēri)

Vṛkṣam : Palā, Jack fruit tree (Artocarpus integrifolia) Pañca Vilvam :

1. Vilvam (Bael, Aegle, marmelos)
2. Nocci (Vitea negundo)
3. Māvilaṅkai (Gataeva religiosa rouburghii)
4. Muṭ Kiḷuvai (Balsmodendron berry)
5. Viḷā (Feronia elephantum)

Tala purāṇam :

Śiva, after consuming the Hālāhala poison which emerged during the churning of the Ocean of Milk (Pāṟkaṭal), is said to have resided here as Nīlakaṇṭha, the blue-necked One. Hence, this sthala came to be known as Tirunīlakkuṭi.

Śiva blessed Mārkaṇḍeya in this sthala. Brahmā, Varuṇa, and Celestial damsels (Devakannikās) offered worship here.

Special features :

1. There are two Ampāḷ shrines in this temple.
2. The idol of Sūrya, Brahmaliṅga (which was worshipped by Brahmā), Vināyaka, Subrahmaṇya, Ṣaṇmukha, Viśvanatha, Mahālakṣmī, Navagrahas and Bhairava are found in the inner circumambulatory passage.
3. The main deity, liṅga is regularly offered abhiseka with oil. It is an intriguing aspect that any amount of oil showered or smeared on the liṅga is absorbed by it. It is believed that the Ampāḷ herself does the oil abhiṣeka. The practice of placing the oil before the Ampāḷ first and then carrying it to the Svāmi for abhiṣeka is followed even today.
4. The Jack fruit tree is sacred. The fruit is offered to the Svāmi during the bearing season and then distributed to the devotees. But, it is believed that, if it is taken out of the temple for consumption without offering to the Svāmi first, it would be infested with worms.
5. Those who are haunted by the fear of death believe that visiting this sthala and donating a buffalo, blue-coloured silk cloth and gingelly (eḷ) helps them to overcome their fear.

5. A twelve-day festival during the month of Cittirai (mid. April - mid. May) is conducted.

Sung by : Appar. V:72.

TIRUNEṬUṄKAḶAM

Neṭuṅkaḷam is about three kilometres from Cōḻakampaṭṭi railway station. It is situated on the Trichi - Tanjore road route via Tuvākkuṭi. Neṭuṅkaḷam is four kilometres from Tuvākkuṭi. This sthala is known as Tirunāṭṭāṅkuḷam now.

Svāmi : Nittiyacuntarēcuvarar, Neṭuṅkaḷanātar (Skt. Nityasundareśvara)

Ampāḷ : Oppilānāyaki, Maṅkaḷanāyaki. (Skt. Maṅgalanāyakī)

Tīrttam : Akattiya tīrttam, Cuntara tīrttam. (Skt. Agastya tīrtha, Sundara tīrtha).

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam:

This sthala is said to be the place where one of the sixty four dances of Śiva took place. A Cōḻa king, known as Vaṅkiya Cōḻa received the blessings of Śiva here. Agastya offered worship in this sthala.

Special features :

1. The temple faces east. The Sanctum has two vimānas, a unique feature.

2. The Ampāḷ shrine is in the outer circumambulatory passage. She is in a standing posture with four arms. It is said that when the Ampāl was doing tapa, Śiva came in disguise and held her arms, which made her run away and hide in a forest. This place is referred to as "Oḷimaticcōlai".

3. The Utsavamūrti of Somāskanda, Vināyaka, Subrahmaṇya with Vaḷḷi and Devasenā are beautiful. A bronze horse in this temple has an unusual and unique structure.

4. There is a belief that if 'Pāṉakam' (sweet jaggery water) is offered to the Karuppaṇṇa Svāmi, who is on the banks of the Cuntara

tīrttam, and then distributed to the devotees and pilgrims, diseases would be cured.

5. Festivals are conducted during Navarātri, during the month of Vaikāci (mid. May - mid. June) starting form the day of the star Viśākha; on the day of the star Pūcam, in the month of Tai (mid. Jan. - mid. Feb.) on the day of the star Uttiram in the month of Paṅkuṉi (mid. Mar -mid. Apr.) and during the Pradoṣa.

6. This sthala is referred to as "Pantikulaciṉi vaḷanāṭṭu vaṭavīranāṭṭu tiruneṭuṅkaḷam" in an inscription found in the near by Sthala of Tiruveṟumpiyūr.

Sung by : Campantar : I:52.

TIRU NEYTTĀṈAM

This sthala, Tiru Neyttāṉam, is about a kilometre west of Tiruvaiyāṟu. It is the seventh of the Saptasthāna sthalas and is known as Tillaittāṉam at present.

Svāmi : Neyyāṭiyappar

Ampāḷ : Pālāmpikai (Skt. Bālāmbikā)

Tīrttam : Kāvēri

Special features :

1. Sarasvatī, Kāmadhenu and Sage Gautama offered worship in this sthala.

2. The main Liṅga, Neyyāṭiyappar, is worshipped by offering oblations of ghee obtained from milk from a cow.

3. The Ampāḷ shrine faces west.

4. The niche sculpture of Dakṣiṇāmūrti, on the Southern exterior wall of the Sanctum, is in the standing posture.

5. Lion - motif bases in the pillar indicate the Pallavā's contribution to the architecture in certain parts of this temple.

6. The Tēvāram hymns refer to the Ampāḷ as Iḷamaṅkai- ammai.

7. The Cōḻa inscriptions refer to this temple as "Rājarāja vaḷanāṭṭu paiṅkanāṭṭu Tiruneyttāṉam", and the Svāmi's name is given as "Neyttāṉamuṭaiyār".

Sung by : Campantar: I:15; Appar: IV:37, 89; V:34; VI: 41; 42.

TIRUNELLIKĀ

Tirunellikā is about fourteen kilometres from Tiruvārūr towards Tirutturaippūṇṭi. It has a rail head. Other names of this sthala are Nellikkāval and Āmalakavaṉam. It is one of the Pañcakūṭapura sthalas, the other being Nāṭṭiyattāṉkūṭi, Kāṟāyil, Tirutteṅkūr, and Namaccivāyapuram.

Svāmi : Nellivaṉanātar (Skt. Āmalakavaneśvara) Nelli nātēccuvarar

Ampāḷ : Maṅkaḷanāyaki, (Skt. Āmalakeśvarī).

Tirttam : Pirama tīrttam, Cūriya tīrttam (Skt. Brahma tīrtha, Sūrya tīrtha, Roganivāraṇa tīrtha).

Vṛkṣam : Nelli (gooseberry, Phyllanthus emblica)

Tala purāṇam :

Sūrya, Brahmā, Viṣṇu, Candra, Śanīśvara, Gandharvas, and sage Durvāsa worshipped Śiva in this sthala.

It is here that Śiva is said to have divested sage Durvāsa of his anger.

The sthala is known as Aruṇapuram as Sūrya worshipped here.

Brahmā is said to have created the Brahma tīrtha here.

As a Gandharva was cured of his leprosy, this sthala is known as Kuṣṭarogaharam.

Those who worship here receive boons easily from the Svāmi. Hence, it is known as Carvauttama puram. (Skt. Sarva Uttamapuram).

The five letters of the Pañcākṣaramantra are said to have worshipped Śiva here. So, it is known as Pañcākṣarapuram.

As there are five tīrttams here, it is known as Pañca tīrthapuram.

Special features :

1. This west-facing temple has a five-tiered gōpuram.

2. In the circumambulatory passage are found Appar, Campantar, Cuntarar, Māṇikkavācakar, Gajalakṣmī, Vināyaka, Subrahmaṇya with Vaḷḷi and Teyvayāṉai (Skt. Devasenā) Śanīśvara, the Sthala Vṛkṣam underneath which are Nellivaṉanātar, Bhairava and the Navagrahas.

3. Near the Naṭarāja sabhā is the minor shrine of Somāskanda. The Utsavamūrtis are displayed on either side of the Naṭarāja sabhā.

4. Festivals are conducted during the month of Cittirai (mid. Apr.-mid. May) for ten days, Kalyāṇa Utsavam on the first Friday in the month of Āvaṇi (mid. Aug.- mid. Sep.) Navarātri, Ṣaṣṭhi, Abhiṣeka with conch (Śankhābhiṣekan) on all the Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.), festival of lamps in Kārttikai and on the day of the star Pūcam in the month of Tai (mid. Jan. - mid. Feb.)

Cōḻa period inscriptions refer to this sthala as "Rājendra cōḻa vaḷanāṭṭu aruvāḷa kūṟṟattu nellikkā" and to the Svāmi as "Nellikkā uṭaiyār" and "Āmalakeśvara".

Sung by : Campantar: II:19.

TIRU NELVĀYIL

This sthala, Tiru Nelvāyil, is about five kilometres South East of Cidambaram, near Tiruvēṭkaḷam. The place is known as Vivapuri today.

Svāmi : Uccinātēcuvarar, (Skt. Madhyahneśvara) Cikāpurīcuvarar, Uccinātacuvāmi.

Ampāḷ : Kaṉakāmpikai (Skt. Kanakāmbikā)

Tīrttam : Kṛpāsamudram

Vṛkṣam : Nelli (gooseberry, Phyllanthus emblica)

Tala purāṇam :

The liṅga is said to have appeared in a paddy field, which probably gave rise to its name, Nelvāyil.

Special features :

1. Pārvatī and Parameśvara idols can be seen behind the liṅga.
2. Water flows down from the locks of the idol of Parameśvara.
3. There are minor shines of Vināyaka, Subrahmaṇya, Bhairava, Pañcaliṅgas, Śanīśvara, Candra and Navagrahās in this temple.
4. This temple has a five-tiered gopuram.
5. Kaṇva maharṣi is said to have offered worship at this sthala.

Sung by : Campantar: II:26.

TIRUNELVĀYIL AṞATTUṞAI

This sthala, Trunelvāyilaraṭṭuṟai, is now known as Tiruvaṭṭuṟai. It is about twenty kilometres from Toḻutūr on the Toḻutūr-Viruttācalam route.

Svāmi : Aratturai nātar (Skt. Ānandīśvara, Tīrthapurīśvara)

Ampāḷ : Aratturaināyaki (Skt. Ānandanāyaki, Tripurasundarī)

Tīrttam : River Nīvā

Vṛkṣam : Ālamaram (Banyan, Ficus bengalensis)

Special Features :

1. Vālmīki and Aravāṉ are believed to have worshipped here.
2. It is at this sthala that Campantar received a pearl palanquin, and a canopy from Śiva.
3. There are liṅgas worshipped by Cēra, Cōḻa and Pāṇḍya kings.
4. The head of the Nandi is slightly turned. The reason is given as follows : Once, there was a flood in the Nīvā river. To stop the flood, Nandi turned his head slightly and glanced at the river. The flood immediately subsided.
5. There is a caṉṉiti to Śanīśvara here.
6. The liṅga is also called Aṣṭottara liṅga.
7. There are also seven other liṅgas in the temple believed to have been worshipped by the Saptarṣis.

8. There is a tīrtha called Aṉṉamalar poykai, the confluence of the river Vālmīka and Śveta.

Sung by : Campantar: II:90; Appar: V:3; Cuntarar: VII:3.

TIRUNELVEṆṆEY

The sthala, Tirunelveṇṇey, popularly known as Neyveṇṇey, is about seven kilometres from Ulundurpettai railway station.

Svāmi : Veṇṇeyappar, Skt. Śvarṇaghaṭeśvara.

Ampāḷ : Nīlamalarkkaṇṇi, Skt. Bṛhannāykai.

Tīrttam : Peṇṇai river

Tala purāṇam :

The four ṛṣis (Caṉakātiyar) who received instructions from Śiva, as Dakṣiṇāmūrti, worshipped here.

Special Features :

1. Campantar appears without cymbals in his hand in this sthala. Cuntarar is called Naṭaṉa cuntarar here.
2. There is a caṉṉiti to Viṣṇu and Lakṣmī here.
3. An inscription refers to an episode of Śiva giving a golden pot (Skt. Svarṇaghaṭa) to someone and the name of the Mūlavar corrobrates this. Other details regarding this episode are not available.

Sung by : Campantar: III:96.

TIRUNELVĒLI

This is an important town and is well connected by both bus and train to all major towns in Tamil nadu.

Svāmi : Nellaiyappar, Vēymuttanātar (also called Vēṇuvaṉanātar, Cālivaṭicar) Skt. Veṇuvaṉa mahāliṅgeśvara.

Ampāḷ : Kāntimati ammai, Vaṭivuṭaiyammai.

Tīrttam : Poṟṟāmaraik kuḷam, Karumāri tīrttam and Cintupūntuṟai.

Vṛkṣam : Mūṅkil (Bamboo, Bambusa arundinacea).

Tala purāṇam:

A devotee called Vedabhaṭṭa had left some paddy (Tam. Nel), to be offered to Śiva, to dry when the rains came. Śiva weaved a shelter (vēli) over it and protected it and so, He came to be known as Nelvēlinātar. Another story connected with this place is as follows:

A devotee of Śiva was carrying some milk. Śiva, in the form of a bamboo reed, caused him to trip and fall upsetting the milk over the bamboo. Then, He appeared as a liṅga, bearing the scar of the vessel of milk which fell on Him. Since he appeared as a bamboo reed (Vēṇu), He is called Vēṇuvaṉanātar.

Special features:

1. A liṅga, called 'Anavarada liṅga', was worshipped by a Muslim, whose wife's chronic stomach ache was cured by worshipping Śiva.

2. This is the sthala where Agastya witnessed the marriage of Śiva and Pārvatī. The utsava idol of Govindarāja (Viṣṇu) in the temple is seen with a vessel of water, reminiscent of Viṣṇu performing the Kanyādana in the marriage. There is a mark of the linga on the chest of Govindarāja.

3. This is the Tāmra sabhā of the five Naṭarāja sabhās. The utsava idol of Naṭarāja is known as Tāmra sabhāpati. The stone idol is called Sandana sabhāpati. There is also another Naṭarāja called Agni sabhāpati.

4. There are two caṉṉitis to Durgā, one is the Mahiṣāsura Mardinī and the other is the Bhaṇḍāsura mardinī.

5. The Ṣaṇmukha of this sthala is unique. He has six faces facing different directions, with pairs of arms in each direction. A Siddha called Amāvācai paratēci worshipped Ṣaṇmukha here and lived for one hundred and twenty years.

6. The Jvaraharamūrti of this temple (with three heads, three legs and three arms) is believed to cure high fever.

7. There is a sculpture of Rāvaṇa, with his hand crushed under the Kailāsa, here.

8. It is believed that twenty āvuṭaiyārs of the Mūlavar liṅga are already buried in the ground. The one seen at present is the twenty-first.

Sung by : Campantar : III:92.

TIRU PAṬṬĪCCURAM

Paṭṭīccuram is about six kilometres South west of Kumpakōṇam. It adjoins the sthala of Tirucattimuṟṟam and is actually seperated from it only by a street.

Svāmi : Paṭṭīccuvarar, Tēṉupurīcuvarar (Skt. Dhenupurīśvara)

Ampāḷ : Palvaḷai nāyaki, Ñāṉāmpikai (Skt. Jñānāmbikā)

Tīrttam : Ñāṉa tīrttam (Skt. Jñānatīrtha)

Vṛkṣam : Vaṉṉi (Prosopis spicigera)

Tala purāṇam :

This sthala acquired the name Paṭṭīccuram, because a calf, Paṭṭi, the daughter of Kāmadhenu, offered worship to Śiva here. A sculpture depicting this incident is found in one of the pillars and in the Sanctum of this temple.

Ambikā performed tapa in this sthala. Since then, it came to be known as Devīvanam.

Rāma, on his return journey from Rāmeśvaram, is said to have created the Kōṭi tīrttam with the tip of his bow and worshipped here. Rāmaliṅga shrine and Kōṭitīrttam are found in this temple.

This is the sthala where Campantar was accorded a welcome under the "muttuppantal" (a temporarty shelter erected with poles, open on all the sides). Here, pearls were strung together to form a cover. Śiva is said to have instructed Nandi to move aside a little, in order to see Campantar walking down. There are five Nandis in this temple, all of which are unaligned and not in a straight line, because of this episode.

Mārkaṇḍeya offered worship here. Sage Viśvāmitra acquired the title of Brahmarṣi in this sthala.

Special features :

1. The east facing temple has four entrances and gopurams.
2. The minor shrines of Matavāraṇap piḷḷaiyār, Saptamāṭṛkās, Reṇukādevī, Svarṇa vināyaka, Mahāliṅga, Pāla murukaṉ, Ṣaṇmukha, Rāmaliṅga and Mahālakṣmī are found in the circumambulatory passage.
3. The idols of Somāskanda and Campantar are found in the maṇḍapa.
4. A seperate shrine for Ampāḷ faces east.
5. The idols of Bhairava and Durgā are offered special worship.
6. Campantar's Muttuppantal festival is conducted on the first day of the month of Āṉi (mid. June - mid. July).

Sung by : Campantar : III : 73.

TIRUPPANTAṆAINALLŪR

This sthala is now known as Pantanallūr. It is on the Māyavaram-Tiruppaṉantāḷ bus route.

Svāmi : Pacupatīccuvarar (Skt. Paśupatīśvara)

Ampāḷ : Kāmpaṉatōḷi ammai, (Skt. Vēṇubhujāmbikā)

Tīrttam : Cūriya tīrttam (Skt. Sūrya Tīrtha)

Vṛkṣam : Carakkoṉrai (Cassia fistula)

Tala purāṇam :

Once, Pārvatī was playing with a ball, accompanied by Lakṣmī and Sarasvatī. They were so engrossed in their game that Sūrya, unwilling to disturb their game, hesitated to set. Śiva tried to tell Pārvatī that it was time for the sun to set and, so, she should stop the game. But Pārvatī did not notice His arrival. Śiva, then, cursed her to become a cow and kicked the

ball. The ball fell at this sthala, and this place came to be known as Pantaṇai nāllur (Pantu - ball) meaning 'the place at which the ball fell'. Pārvatī asked to be pardoned and Śiva told her to worship Him at this sthala, where He was present in the form of an ant hill. So, Pārvatī, in the form of a cow, poured milk over the ant hill every day. Viṣṇu, who came here as a cow herd, looked after her and gave her milk to Ṛṣi Kaṇva, who used to perform Abhiṣeka everyday with it. Soon, he realised that the cow was pouring out some milk elsewhere. He followed the cow and found her emptying the milk over an ant hill. In his anger, he hit the cow and the hoof of the cow hit the ant-hill. Immediately, Lord Śiva appeared and redeemed Pārvatī from her curse. The liṅga at this sthala is still an ant-hill bearing the hoof-marks of a cow on top.

Special features :

1. The sthala is also known as Teṉkayilai, Kōvūr, Koṉraivaṉam, Viṣṇupurī, Indrapurī, Kaṇvācciramam, Vālinakar, Bhānupurī, Āvūr and Kandukapurī.
2. Kāmadhenu, Indra, Vāli, Viṣṇu, Brahmā and Sūrya are believed to have worshipped here.
3. Ampāḷ is in the posture of performing tapa here.
4. Viṣṇu, who came as the cowherd, is worshipped as Ādikeśava, with Parimaḷavallī, here.
5. The Pīṭha of the liṅga depicts the sthalapurāṇa.
6. The Navagrahas are, unusally, seen in a single file.
7. The liṅga is white in colour and Abhiśeka is done with the Kavaca (protective covering) on, as the liṅga is an ant hill.
8. There are inscriptions in this sthala belonging to the period of Rājarāja Cōḻa.
9. The Sthala Purāṇa of this sthala is closely associated with that of Tirumaṇañcēri.
10. The famous temple of Kaṅkaikoṇṭa cōḻapuram is about four kilometres from here.

11. Another temple, about five kilometres from here, is the Tiruccirrampalam temple.

Svāmi : Naṭaṉapurīcuvarar, Ampalavāṇaṉ
Ampāḷ : Saundaranāyakī
Tīrttam : Parāśara and Candra Tīrtha

12. There is a ruined fort in this sthala.

Sung by : Campantar III : 121; Appar VI : 10.

TIRUPPAYARRŪR

Tirupayarrūr is about nine and a half kilometres east of Virkuṭi railway station. This sthala is near Tirucenkāṭṭankuṭi. It is known as Tiruppayattankuṭi at present.

Svāmi : Tiruppayarrīcurar, Muktapurēcuvarar (Skt. Muktapurīśvara) Tiruppayarrunātar.

Ampāḷ : Kāviyankaṇṇiyammai, (Skt. Netrāmbikā)

Tīrttam : Devi tīrtha, Karuṇa tīrtha, Brahma tīrtha

Vṛkṣam : Cilanti maram (Ochna Squarrosa)

Tala purāṇam:

It is said that a trader, who was apprehensive about paying tax for his pepper-produce, worshipped Śiva requesting Him to transform the produce to pulses which are exempted from tax. Accordingly, Śiva transformed the sacks of pepper to sacks of payaru, a type of cereal (green gram). Since then, the Svāmi came to be known as Payarrunātar.

Sage Bhairava is said to have worshipped Śiva here.

Special features:

1. The minor shrines of this temple are of Siddhi vināyaka, Somāskanda and Naṭarāja.

2. The Utsava mūrtis of Appar, Campantar, Cuntarar, Māṇikkavācakar, Vīramākāḷi, Pradoṣanāyaka, Agastya, Vināyaka and Subrhamaṇya are preserved in the temple.

3. A copper plate (cācaṉam) reveals that there was a belief regarding the Karuṇa tīrtha. It is believed that worshipping the Ampāḷ of this sthala, after a ritual bath in the Karuṇa tīrtha, cures eye diseases.

4. All Fridays in the month of Āṭi (mid. July - mid. Aug) are considered auspicious for the Ampāḷ. All the Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are auspicious for offering worship to the Svāmi.

Sung by : Appar: IV :32.

TIRUPPARAṄKUṈRAM

This temple is about six kilometres from Madurai. There are frequent bus services from Madurai. There is also a railway station at Tirupparaṅkuṉṟam.

Svāmi : Paraṅkirinātar

Ampāḷ : Āvuṭaināyaki

Tirttam : Caravaṇappoykai, Ilakkumi tīrttam (Skt. Lakṣmī tīrtha), Piramakūpam (Skt. Brahmakūpa)

Tala purāṇam :

Brahmā, the king Śibhi and the poet Nakkīrar are believed to have worshipped Śiva here.

Special features :

1. Though this is a Śivasthala, Murukaṉ is the important deity here. This is one of the six important temples (Aṟupaṭai vīṭu) of Murukaṉ. He married Teyvayāṉai (Skt. Devasenā), the daughter of Indra, at this sthala.

2. The Śiva caṉṉiti is a cave temple. Kalyāṇa cuntarēcuvarar (Skt. Kalyāṇa Sundareśvara) is seen on the wall, behind the liṅga, in the Sanctum.

3. There is an inscription in the temple which mentions Vayirāvi muttuk karuppaṉ kumaraṉ Ceṭṭi who, in his attempt to defend the temple from the attack of Europeans, fell from the gopuram of the temple.

4. There is an idol of Nakkīrar in the temple. The poet is believed to have protected several other poets during a flood. Nakkīrar was a great devotee of Murukaṉ.

5. The sthala purāṇam has been rendered by Aḻakiya Tēcikar.

6. There is a Viṣṇu temple also close by.

Sung by : Campantar : I: 100; Cuntarar: VII : 2.

TIRUPPARĀYTTURAI

This temple, Tirupparāytturai, is on the bank of Akaṇṭa Kāvēri near Elamaṉūr railway station. The Trichi - Karūr - Kuḷittalai road passes through this sthala. As the temple is amidst a thicket of Parāy trees (Skt. Dārukavṛkṣam), the sthala is known as Parāytturai.

Svāmi : Parāytturainātar, Tārukavaṉanātar (Skt. Dārukavana nātha)

Ampāḷ : Pacumpoṉṉāyaki, Hēmavarṇāmpikai (Skt. Hemavarṇām bikā)

Tirttam : Kāvēri

Vṛkṣam : Parāy (Streblus asper)

Tala purāṇam :

It is in this sthala that Śiva is said to have appeared as Piṭcāṭaṉār (Skt.Bhikṣāṭana) before the sages of Tārukavaṉam (Skt. Dārukavana), vanquished their pride and blessed them.

Indra, Kubera and the Captaricikaḷ (Skt. Saptarṣis) offered worship here. A dog is also said to have worshipped the Lord here.

Special features :

1. This temple has a seven-tiered gopuram.
2. A stucco sculpture of Iṭapārūṭar (Skt. Ṛṣabhārūḍha) is seen above the front maṇḍapam.
3. Sculptures of Campantar, Appar, Māṇikkvācakar are found on the pillars of the Nandi maṇḍapa.
4. The inner gopuram of this temple is five-tiered.

5. Valampuri Vināyakar, Sapatamātṛkās and the idols of the sixty three nayanmārs are found in the circumambulatory passage around the Sanctum.

6. The minor shrines of this temple are of Somāskanda, Mahāgaṇapati, Piṭcāṭanar (Skt. Bhikṣāṭana) Piraman (Skt. Brahmā), Turkkai (Skt. Durgā), Kajalakṣmi (Skt. Gajalakṣmī), twelve-armed Ṣaṇmukha, Pairavar (Skt. Bhairava), Naṭarāja, Pañcabhūta liṅgas and Navagrahas. Among the Navagrahas, Śanīśvara alone is seen with his mount, the crow.

7. The niche sculpture of Artanārīcurar (Skt. Ardhanārīśvara) is found in the place of Liṅkōtpavar (Skt. Liṅgodbhava) on the west exterior wall of the Sanctum.

8. There are separate shrines for Caṇḍeśvara and Dakṣiṇāmūrti in this temple. The Dakṣiṇāmūrti shrine is notable for its beautiful pillars with lion-motif bases and an intricately sculpted banyan tree behind Dakṣiṇāmūrti.

9. The Ampāḷ shrine faces south. The maṇḍapa of the Ampāḷ shrine has a pillar with the sculpture of Ūrttuvatāṇṭavam (Skt. Ūrddhvatāṇḍava) and Kāli.

10 A ten-day festival takes place in the month of Vāikāci (mid. May - mid. June) beginning from the day of the star Vicākam (Viśākha).

11. This temple was built during the period of Parāntaka Cōḻa. This sthala is referred to in the inscription as "Uttama cīlic caturvēti maṅkalattu tirupparāytturai" and the Svāmi as, "Parāytturai makātēvar" and "Parāytturaip paramēcuvarar".

Sung by : Campantar : I : 135; Appar : V : 30.

TIRUPARITINIYAMAM

This sthala, Paritiniyamam, is about twleve and a half kilometres from Cāliyamaṅkalam railway station. It is on the way to Paṭṭukkōṭṭai from Tanjore (via Mēla uḷūr). It is known as Paruttiyappar kōyil at present. 'Pariti' means 'sun' and 'niyamam' a temple. Sūrya worshipped Śiva at this temple according to general belief. Another name for this sthala is Aracavanam.

Svāmi : Paritiyappar, (Skt. Bhāskareśvara)

Ampāḷ : Maṅkaḷa nāyaki. Maṅkaḷāmpikai. (Skt. Maṅgalāmbikā)

Tīrttam : Sūrya tīrtha, Candra tīrtha

Vṛkṣam : Aracamaram (Pipal) (Ficus religiosa)

Tala purāṇam :

Sūrya worshipped Śiva here, on the nineteenth day of the month Paṅkuṉi (mid. Mar. - mid. Apr.). Since Śiva was worshipped by Sūrya, He is known as Paritiyappar. Śiva blessed Mārkaṇḍeya on the day of the star Tiruvātirai in the month of Mārkaḻi (mid. Dec - mid. Jan), in this sthala.

Special features :

1. This east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.
2. The circumambulatory passage contains Vināyaka, Murukaṉ, Gajalakṣmī, Naṭarāja Sabhā, Bhairava, Sūrya, Candra and the Navagrahas.
4. The main deity is a Svayambhu liṅga.
5. Sūrya is found opposite to the main deity in a worshipping posture.

Sung by : Campantar : III : 104.

TIRUPPARUPATAM
(Skt. ŚRĪ ŚAILAM)

This sthala, Tirupparuppatam, is in the state of Andhrapradesh near Nandiyal. There are buses from Madras as well as Tiruppati. This is better known as Śrī Śailam.

Svāmi : Mallikārcuṉar, Śrī Śailanātar, Parupatanātar, (Skt. Śrīśailanātha)

Ampāḷ : Parupatanāyaki, (Skt. Bhramarāmbikā).

Tīrttam : There are several tīrttams, the chief of which is Pālāḻi

Vṛkṣam : Marutam (Arjuna) (Terminalia arjuna) and Tirphala tree (see No. 3 of special features for details).

Tala purāṇam :

Ṛṣi Śilāta worshipped at this sthala and thus, the sthala came to be known as Śaila. A female devotee called Candrā worshipped the Lord here with Jasmine (Mallikai) flowers and so, the Lord is called Mallikārjuna. It is believed that Nandi himself resides here as a mountain and the name Śailam, meaning mountain, may also be derived from this.

Special Features :

1. This is one of three sthalas, called Arjuna sthalas, which have the Arjuna tree as the Sthala Vṛkṣa.
2. This is also one of the Jyotirliṅga sthalas.
3. The Triphala tree is a result of the union of the three trees Medi, Ravi and Juvi. As Dattātreya performed tapa under this tree, it is also known as Dattātreya Vṛkṣa.
4. The Krishna river is known here as Pātāla Gaṅgā.
5. This sthala is also known as Bhūkailāsa.
6. There are eight peaks in the mountian here. They are : Vaiḍūrya, Māṇikya, Paravali, Brahma, Raibhya, Kṣema, Marakata and Vajra. There are nine Nandis known as Prathama, Nāga, Vināyaka, Garuḍa, Śiva, Mahā, Sūrya, Viṣṇu and Soma Nandi. There are also nine temples called Brahmeśvaram, Varuṇeśvaram, Indreśvaram, Janārdaneśvaram, Saptakōṭīśvaram, Kukkuṭeśvaram, Hemeśvaram, Agneśvaram and Mokṣeśvaram.
7. There are six temples believed to have been built by the Pāṇḍavas in the western prakāra.
8. There are marble images of Ṣaṇmukha and Annapūrṇī.
9. The Sahasraliṅgeśvara temple and Pañcanadīśvara temple are noteworthy.
10. Campantar and Cuntarar sang patikams on this sthala from the temple of Kāḷahasti. Only Appar worshipped at this sthala and sang a patikam, on his way to Kailāsa.

Sung by : Campantar : I : 118; Cuntantar : VII : 79; Appar: IV : 58.

TIRU PAḺAMAṆṆIPPAṬIKKARAI

The sthala Paḻamaṇṇippaṭikkarai is better known as Iluppaippaṭṭu. There is a village called Pāppākuṭi on the Vaittīccuvaraṉ kōyil - Tiruppanantāḷ road. This sthala is about a kilometer from Pāppākuṭi.

Svāmi : There are five liṅgas, Nīlakaṇṭēcuvarar, Muktīcuvarar, Paramēcuvarar (Skt. Nīlakaṇṭēśvara, Muktīśvara, Parameśvara), Mākatīcuvarar and Paṭikkarainātar.

Ampāḷ : Amirtakaravalli, Maṅkaḷanāyaki, (Skt. Amṛtakaravallī, Maṅgalanāyakī)

Tīrttam : Brahma tīrtha, Maṇṇi river, Koḷḷiṭam

Vṛkṣam : Illuppai (Bassia longifolia)

Tala Purāṇam :

The river Maṇṇiyāṟu flowed close to this sthala, years ago and, therefore, the sthala came to be known as Paḻamaṇṇippaṭikkarai. This is also known as Illuppaippaṭṭu after the Sthala Vṛkṣa 'illuppai'. It is also called 'Madhūka vaṉa' (Skt. Madhūka, Illuppai tree). At present, the River Maṇṇi runs in a diverted course.

Special Features :

1. The five Pāṇḍava brothers are believed to have worshipped Śiva here. Therefore, there are five liṅgas. Nīlakaṇṭēcuvarar, worshipped by Utiṭṭiran (Skt. Yudhiṣṭra), is in the Sanctum. The liṅgas worshipped by Bhīma, Nakula and Sahadeva, Mākatīcuvarar, Paramēcuvarar and Muktīcuvarar, respectively, are in the Prakāra. The liṅga worshipped by Arjuna, Paṭikkarainātar is in a caṉṉiti in a maṇḍapa, accompanied by Maṅkaḷanāyaki. The Vināyaka worshipped by Draupadī, Valampuri Vināyaka, is also in the prakāra.

2. There is also a second Vināyaka, the Naṭana Vināyaka.

3. Brahmā, Māndāta and King Nala are believed to have worshipped here.

4. It is here that Pārvatī stopped the Hālāhala (poison) from going down Śiva's throat, according to popular belief.

5. There is another sthala near this place called Nāgapuram, better known as Maṇalmēṭu.

Svāmi : Nāga liṅga
Ampāḷ : Sundaravallī
Tīrttam: Nāgatīrtha
Vṛkṣam: Puṉṉai (Calophyllum inophyllum)

Ādiśesa and Ṛṣi Daumya worshipped at this sthala.

Sung by : Cuntarar: VII : 22.

TIRUPPAḺAṈAM

(Skt. Prayāṇapuri)

This sthala Tiruppaḻaṉam is about two kilometres east of Tiruvaiyāṟu off the Tiruvaiyāṟu -Kumpakōṇam road near Tiṅkaḷūr. It is the first of the Saptasthāna sthalas. Another name for this sthala is Kadalīvaṉam, as this place abounds in plantain trees. The temple is about a kilometre off the main bus road from Tiruvaiyāṟu to Kumpakōṇam, the nearest bus halt being Tinkalūr.

Svāmi : Āpatcakāyar (Skt. Āpadsahāya)

Ampāḷ : Periyanāyaki

Tīrttam : Kāvēri, Maṅkaḷa tīrttam (Not found now)

Vṛkṣam : Vāḻai (Kadali, Plantain, Musa paradisiaca)

Tala purāṇam :

When the son of Appūti aṭikaḷ, an ardent devotee of Śiva and Appar, died of snake bite during the visit of Appar, the saint poet brought him back to life. This incident is believed to have happened at Paḻaṉam. Candra is said to have offered worship here.

Special features :

1. The temple, which is now in a dilapidated condition, has a three-tiered gopuram.

2. The minor shrines of Vināyaka, Veṇugopala, Naṭarāja Sabhā and the idols of Bhairava, Saptamātṛkās, Navagrahas and

several liṅgas with different names are found in the circumambulatory passage around the Sanctum sanctorum.

3. The temple kurukkaḷ (priest) comes from Tiruvaiyāṟu once a day, in the morning.

Sung by : Campantar : I : 67; Appar : IV : 12, 36, 87; V : 35; VI : 36.

TIRUPPAḺUVŪR

Paḻuvūr is south of Ariyalūr, on the Trichi-Ariyalūr road route. This sthala is, in Kīḻappaḻuvur. 'Paḻu' means banyan tree. As this tree is the sthala vṛkṣam here, the sthala came to he known as Paḻuvūr. It is also known as Ālanturai.

Svāmi : Vaṭamūlanātar, Ālanturai īcar, (Skt. Yogavaneśvara).

Ampāḷ : Aruntava nāyaki

Tirttam : Koḷḷiṭam, Brahma tīrtha

Vṛkṣam : Āl, Banyan tree (Ficus bengalensis)

Tala purāṇam :

Pārvatī is said to have performed tapa here, in order to marry Śiva. Hence, she is called Aruntava nāyaki. Paraśurāma is believed to have been absolved of his sin of having killed his mother, by taking a dip in the tīrttam of this sthala. Brahmā, Viṣṇu, Indra, Agastya, Candra, Sages Vasiṣṭha, Kaśyapa and Vyāsa offered worship here.

Special Features :

1. The idols of Kālasamhāra, Ardhanarīśvara, Kalyāṇasundara, Kaṅkāla and Bhairava can be seen near the wall of the maṇḍapa in this temple.

2. The idols of Durgā, Tirunāvukkaracar, Campantar, Vināyaka, Vīrabhadra and Saptamātṛkās are found in the circumambulatory passage.

3. The Utsava idols of the sixty three Nāyaṉmārs, Tripurāntaka and Ṛṣabhārūḍha are unique.

4. The Vināyaka here is known as Nṛtta Vināyaka, as he is said to have danced in joy in this sthala, after annihilating the demon Kayamukācuraṉ. (Skt. Gajamukhāsura)

5. An image of Paraśurāma is carved on a piece of stone, on the ceiling above the entrance of the Sanctum.

6. Paraśurāma's father, Jamadagni, is depicted in a carving at the temple in the nearby Mēlappaḻuvūr.

7. It is learnt, from the Tēvāram of Campantar, that Paraśurāma had engaged Brāhmaṇas from Kerala to conduct the prayer and worship at this temple.

8. Inscriptions reveal that it was built as a stone structure in the period of Parāntaka I and that officials of the Cōḻa kingdom, known as Paḻuvēṭṭaraiyar, were in charge of the temple administration, through the phrase "Perumpaḻuvūr Paḻuvēṭṭaraiyar".

9. This sthala is referred to as "Piramatēyamāṉa ciṟu Paḻuvūr Ālanturai" and the Svāmi as "Ālanturai Makātēvar" in the inscriptions of Kulōttuṅka, Rājādhirāja, and Rājendra Cōḻa.

Sung by : Campantar : II : 34.

TIRU PAḺAIYĀṞAI VAṬATAḶI

This sthala is about two and a half kilometres from Tārācuram. Paḻaiyārai and Vaṭataḷi are two different sthalas but both are mentioned together in a single patikam. This temple also can be reached from Muḻaiyūr which is situated on the Kumpakōṇam - Āvūr route.

Paḻaiyāṟai

Svāmi : Cōmēcuvarar (Skt. Someśvara)
Ampāḷ : Cōmakalānāyaki, Cōmakalāmpikai (Skt. Sōmakalāmbikā)
Tīrttam : Cōmatīrttam (Skt. Somatīrtha)
Vṛkṣam : Nelli (Gooseberry, Phyllanthus emblica)

Vaṭataḷi

Svāmi : Tarmapurīcuvarar (Skt. Dharmapurīśvara).
Ampaḷ : Vimalanāyaki (Skt. Vimalanāyakī).
Tīrttam : Kauri tīrttam (Skt. Gauri tīrtha)

Tala purāṇam :

One of the four daughters of Kāmadhenu offered worhip at Pal̲aiyār̲ai Vaṭatal̤i of the other daughters, Paṭṭi worshipped Śiva in Paṭṭīccaram, Cayan̲i in Tirumēr̲r̲al̤i and Nandini in Mul̲aiyūr. Candra also offered worship here.

Special features :

1. Pal̲aiyār̲ai was one of the capitals of the Cōl̲a Kingdom. The old Pal̲aiyār̲ai comprised of Śivasthalas like Paṭṭīccuram, Tiruccattimur̲r̲am, Vaṭatal̤i, Mul̲aiyūr, Tirumēr̲r̲al̤i and a Vaiṣṇava sthala, Kōṇapperumāl̤ kōyil.
2. Pal̲aiyār̲ai was known by this name in 7th century A.D., as Nandipuram in 8th century A.D., as Muṭikoṇṭa Cōl̲apuram in the 9th and 10th centuries and as Rājarājapuram in the 12th century A.D.
3. The Cōl̲a temple at Pal̲aiyār̲ai was called Aruṇmol̲it tēvēccaram, after Rajaraja Cōl̲a who renovated it.
4. The Kailāsanātha sculpture, in the front maṇḍapa, and the sculpture of Durgā, in the main maṇḍapa, are beautiful.
5. Vaṭatal̤i houses the shrines of the Svāmi and Ampāl̤ only.
6. It is here that the Svāmi revealed Himself to Appar after the Jains hid the Śiva temple and built their own monastries.
7. This is the birthplace of Maṅkaiyarkkaraciyār and Amarnīti nāyan̲ār.
8. Garuḍa and Ādiśeṣa offered worship at Pal̲aiyār̲ai.
9. There was a mint during the Cōl̲a period in Pal̲aiyār̲ai.

Sung by : Appar : V : 58.

TIRU PAL̤L̤IYIN̲MMUKKŪṬAL

This sthala is about two and a half kilometres from Vir̲kuṭi. It can be reached by the Kekkarai road from Tiruvārūr. This sthala is also known as Kuruvi Rāmēśvaram.

Svāmi : Mukkōṇanātēcuvarar, Mukkūṭalnātar, Tirinēttiracuvāmi (Skt. Trinetrasvāmi).

Ampāḷ : Maimēvuṅkaṇṇi, Añcanāṭci (Skt. Añjanākṣī).

Tirttam : Mukkūṭal tīrttam (believed to be on par with the Trivēṇi saṅkamam).

Tala purāṇam :

Jaṭāyu performed tapa and requested Śiva to reveal the time of his liberation from this world, to which the Svāmi replied that it would be when Rāvaṇa severs his wings during an encounter to protect the abducted Sītā. Jaṭāyu felt that he would not be able to bathe in the tīrttams of Kāśī (Gaṅgā), Rāmēśvaram (Setu) in the eventuality of such an end and prayed to Śiva. The Svāmi is said to have created the Mukkūṭal tīrttam in this sthala which is believed to give sixteen-fold benefits of having a dip in the holy Gaṅgā and Setu. This tīrttam is also known as "Ṣoḍaśa Setu"

Sage Mūrka worshipped Śiva in this sthala.

Special features :

1. Above the entrance of the temple, stucco sculptures of Śiva, Rāma, Jaṭāyu, Vināyaka and Subrahmaṇya are found.
2. Idols of Sūrya and Candra are found on entering the temple. The inner circumanbulatory passage contains Appar, Campantar, Cuntarar, Māṇikkavācakar, Vināyaka, Subrahmaṇya and Gajalakṣmī.
3. The Ampāḷ shrine faces south.

Sung by : Appar: VI : 69.

TIRUPPAṞIYALŪR VĪRAṬṬAM

The sthala, Tiruppaṟiyalūr Vīraṭṭam, is known as Kiḻapparacalūr at present. It is about two kilometres from Cempoṉār kōyil, on the Mayilāṭutuṟai - Taraṅkampāṭi (Tranquebar) road.

Svāmi : Vīraṭṭēcuvarar, Skt. Dakṣapurīśvara.

Ampāḷ : Vālāmpikai, Iḷam kompuanaiyāḷ

Tirttam : Uttaravēti tirttam, (Skt. Homa kuṇḍa tirtha).

Vṛkṣam : Vilvam (Aegle marmelos)

Tala purāṇam :

This sthala is one of the Aṭṭaviraṭṭāṇam, the place where the sacrifice of Dakṣa was destroyed by Virabhadra (one of the forms of Śiva). It is said that the Yoga kuṇḍa is visible when the water in the pond dries up. This sthala came to be known as Dakṣapuram, since Dakṣa performed sacrifice here. As Śiva absolved the sin of the Devas who attended the sacrifice by taking way their sins, the sthala is also known as Pariyalūr (Pari - to snatch away).

Special features :

1. The idol of Virabhadra is in standing posture here. He is known as the Yoga saṁhāra mūrti and Dakṣasamhāramūrti, the form assumed by Śiva to destroy the sacrifice. Abhiṣeka is performed to Virabhadra only six times a year during the following occasions.

   1. Tamil new year
   2. The first of the month Āṭi (mid.July - mid.Aug.)
   3. The first of the month Aippaci (mid.Oct-mid. Nov.)
   4. The tithi of Caturthi in Puraṭṭāci (mid.Sep-mid.Oct.)
   5. The first of the month Tai (mid.Jan.-mid.Feb).
   6. The day of Tiruvōṇam during Vaikāci (mid.May- mid.June).

2. The Utsava mūrti of Subrahmaṇya depicts him with one leg placed on the peacock, his mount.

3. There are two Gaṇapati shrines for Ceṅkaḻunirppiḷḷaiyār, and Karpakappiḷḷaiyār, who is in the dancing posture (Nardana Gaṅapati).

4. There is an Utsava mūrti of Campantar, who rendered a patikam on this sthala. The other mūrtis are Somāskanda, Vināyaka and Pradoṣa nāyaka.

5. The minor shrines of Vināyaka, Viśvanātha, Bhairava, Sūrya, Caṇḍeśvara and Naṭarāja are found here.

6. The sculpture depicting Dakṣa offering worship to the liṅga is found on the wall of the Sanctum.

7. The main deity is a Svayambhu liṅga.

8. The inscriptions refer this sthala as "Jayaṅkoṇṭa cōḻavaḷanāṭṭu vīḻaināṭṭu Rajanārāyaṇa caturvēti maṅkalamāṉa Pariyalūr", the Svāmi as "Tiruvīraṭṭāṇa muṭaiyār" and "Dakṣēśvaramuṭaiyār".

Sung by : Campantar : I : 134.

TIRUPPAṈANTĀḶ

The sthala is on the Māyavaram - Kumpakōṇam bus route about three and a half kilometres from Āṭuturai.

Svāmi : Ceñcaṭaiyappar, Tālavaṉēcuvarar, Skt. Jaṭādhara, Aruṇajaṭeśvara.

Ampāḷ : Bṛhannāyaki, Tālavaṉēcuvari, Periyanāyaki

Tīrttam : Brahma, Airāvata and Tāṭakā taṭākas

Vṛkṣam : Paṉai (Palmyrah, Borasses flabellifer)

Tala purāṇam :

As Lord Śiva appeared on a leaf (Tāḷ) of the Palmyrah (Paṉai), the sthala is called Paṉantāḷ. There was a devotee called Tāṭakai, who used to worship at this place and was blessed with a child. One day, when she was offering a garland to the liṅga, her upper garment began to slip. She held the garment in place with her elbows and could not, therefore, place the garland on the linga. The liṅga, then, slanted slightly, so as to enable Tāṭakai to place the garland. Later, this liṅga was brought to its original position by Kuṅkiliyakka Nāyaṉār (see Kuṅkilyakka nāyaṉār).

Special Features :

1. The liṅga is a Svayambhu. There are two palmyrah trees in the circumambulatory passage. A slanting Śivaliṅga is seen close to these trees.

2. Brahmā, Viṣṇu, Indra, Airāvata, Agastya, Sūrya, Candra, Ādiśeṣa and Nāga women are believed to have worshipped here.

3. There is a Ūrdhva tāṇḍava mūrti in the temple.

4. The sthala purāṇa is depicted in a sculpture in the sixteen-pillared maṇḍapa.

5. 'Kṣettirak kōvai piḷḷait tamiḻ' mentions this place as one of the sthalas for Lord Murukaṉ.

6. The deity in this temple has twelve names. It is also believed that Goddess Pārvatī received Jñānopadeśa in this temple.

Sung by : Campantar : III : 62.

TIRUPPAṈAIYŪR

Tiruppaṉaiyūr is about two and a half kilometres from Naṉṉilam. It can be reached also by the Pēraḷam - Tiruvārūr road via Caṉṉānallūr. As the place abounds in palm trees (Tam. paṉai and Skt. tālam), the sthala is known as Tālavaṉam and the temple, 'Tālavaneśvaram.

Svāmi : Aḻakiyar, Aḻakiyanātar, Cauntarēcuvarar (Skt. Saundareśvara), Tālavaneśvara, Cauntaryanātar, (Skt. Saundaraynātha).

Ampāḷ : Periyanāyaki, (Skt. Bṛhannāyakī).

Tīrttam : Parācara tīrttam, Tirumakaḷ tīrttam, Skt. Skt. Amṛta puṣkaraṇi.

Vṛkṣam : Paṉai (Palm tree, Borassus flabellifer).

Tala purāṇam :

Sage Parāśara, Mahālakṣmī, the Saptarṣis (Kauśika, Kāśyapa, Bharadvāja, Gautama, Agastya, Atri and Bhṛgu) worshipped Śiva here. The king Karikāl Cōḻa also offered worship in this sthala.

After Cuntarar obtained gold from the Svāmi, at the behest of Paravaiyār, for conducting the Paṅkuṉi uttiram festival at Tiruppukaḻūr, his wish to worship the Svāmi at Paṉaiyūr was fulfilled, as he witnessed the dance of Śiva on the outskirts of

this sthala. Cuntarar rendered the patikam beginning "arankāṭavallār a̲lakiyar" on having a vision of the Svāmi of this sthala. There is a tank by name "Cantitta tīrttam" northeast of this sthala at Māṇikkanācciyārttiṭṭu', to mark the incident.

Special features :

1. This east facing temple has a stucco sculpture of Ṛṣabhārūḍha above the main entrance.

2. The minor shrines of this temple are of Tuṇai ni̲n̲ra vināyakar, Mā̲r̲uraitta vināyakar, Subrahmaṇya, Caṇḍeśvara, Naṭarāja, Somāskanda and Mahālakṣmī.

3. Tuṇai ni̲n̲ra vināyaka is known by this name because, he helped Karikāla when the life of Karikāla, as a child and heir to the Cō̲la throne, was threatened by the enemies of the kingdom. The maternal uncle of the king, who was also a Caṅkam poet, Irumpiṭarttalaiyār, arranged for the queen mother and prince Karikāla to take refuge at Pa̲naiyūr and stay in this temple, for eight years, under the protection of this Vināyaka.

4. The Somāskanda here is found holding a fruit in the left hand, a unique aspect.

5. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar, the seven liṅgas worshipped by the sevan ṛṣis and sage Parāśara are found in this temple.

6. It is said that this temple was built in early 11th century A.D. Inscriptions refer to this sthala as "Rājendra Cō̲lap pa̲naiyūr" and to the Svāmi as "Pa̲naiyaṭiyappa̲n" and "Pa̲naṅkāṭṭi̲raiva̲n".

Sung by : Campantar : I : 39; Cuntarar : VII : 87.

TIRUPPĀCCILĀCCIRAMAM

The sthala, Tiruppāccilāccirامam, is on the Trichy - Salem bus route, twelve kilometres from Trichy.

Svāmi : Mā̲r̲a̲r̲ivaratar, Skt. Samīvaneśvara, Brahmapurīśvara

Ampāḷ : Pālacuntari (Skt. Bālasundarī), Skt. Bālāmbikā

Tirttam : Cilampāṟu

Vṛkṣam : Vaṉṉi (Prosopis spicigera)

Special features :

1. Campantar cured the disease of Pūmpāvai, the daughter of Kollimaḻavaṉ here. This is depicted in sculptures here.

2. It was in this sthala that Cuntarar worshipped the Lord to obtain gold coins. At first, Śiva gave him bronze mixed gold coins. On further entreaties, He changed them to pure gold. Therefore, He is called Māṟṟaṟivaratar.

3. The idol of Naṭarāja is unique here because, instead of the customary depiction of Muyalakaṉ under the foot of Naṭarāja, there is a serpent.

4. Śiva married the daughter of a merchant, an incarnation of Umā.

Sung by : Campantar : I : 44; Cuntarar : VII . 14.

TIRUPPĀCŪR

The sthala, Tiruppācūr is about a kilometre from Tiruvevuḷūr, (Tiruvaḷḷur) railway station on the outskirts of Chennai.

Svāmi : Pācūr nātar, Vēyiṭam Koṇṭa nāyaṉār. Vācīcuvarar

Ampāḷ : Pacupatināyaki, Panai mulainācciyār. Taṅkātali, Mokaṉāmpāḷ (Skt. Mohanāmbā).

Tirttam : Cōmatīrttam (Skt. Soma tīrtha) and Maṅkaḷa Tīrttam (Skt. Maṅgal tīrtha)

Vṛkṣam : Bamboo (Bambusa arundinacea)

Tala Purāṇam :

This place is associated with king Karikālaṉ. Some hunters of this region, once, found a cow showering its milk in a thicket of bamboo (Paracu). When they dug up the place, they found a Śivaliṅga which was scarred by the blows of their tools. (Even today, the liṅga bears these marks).They informed

Karikālan, who built this temple and consecrated the Śivalinga. Since the Liṅga was found in a thicket of bamboos (Paracu), the place came to be named after the bamboo tree. Once, Karikālan was engaged in a battle with the chieftain of this region, a devotee of Kāḷī. Karikālan could not defeat him as Kāḷi came to his assistance. Karikālan, then, prayed to the Lord here. The Lord sent Nandi to his aid and Nandi defeated Kāḷi by shackling her and bringing her to the temple. The victorious Karikālan, then, worshipped at this place. An idol of Kāḷi, in chains, is found at this temple (The original idol, according to the locals, was lost and a replica has replaced it now). It is interesting that a more or less similar story (with minor variations) is also associated with the sthala of Vaṭa tirumullaivāyil.

Special features :

1. Viṣṇu Durgā is one of the Koṣṭha mūrtis here.
2. A Vināyaka Sabhā with eleven Vināyakas, which includes Valampuri, Iṭampurai and Mukkaṇ Vināyaka, is found here.
3. The idols of Sapta Mātṛkās is found in the temple.
4. In this temple, 'eṇṇaikāppu' (anointment with oil) is not performed to the main liṅga.
5. There is a Śrīcakra consecrated by Ādiśaṅkara, in this temple.

Sung by : Campantar : II : 60; Appar : V : 25, VI : 83.

TIRUPPĀṆṬIKOṬUMUṬI

The sthala, Tiruppāṇṭikkoṭumuṭi, is about forty kilometres from Erode and is on the Trichy - Erode rail route.

Svāmi : Koṭumuṭinātar (Skt. Makuṭeśvara)

Ampāḷ : Paṇmoḻināyaki, Vaṭivuṭaināyaki, Skt. Madhurabhāṣinī, Tripurasundarī.

Tīrttam : Tēvatīrttam (Skt. Devatīrtha), Piramatīrttam (Skt. Brahmatīrtha), Kāvēri.

Vṛkṣam : Vanni (Prosopis spicigera)

Tala purāṇam :

Once, there was a test of strength between Ādiśeṣa and Vāyu and both of them tried to dislodge mount Meru. Ādiśeṣa managed to break a peak (Koṭumuṭi) of Meru into five pieces. One of these pieces fell at this sthala and became the Śivaliṅga.

Special features :

1. It is believed that a Pāṇḍya king, who had lost a finger, regained it here. Therefore, this sthala is also known as Aṅgavardhanapuram.
2. Naṭarāja is known as Kuñcitapāda here and performs the Caturmukhatāṇḍava, without Muyalakaṉ under His feet.
3. There is a minor shrine to Sarasvatī; Brahmā's idol is found under the sthala Vṛkṣam. There is also a minor shrine to Vīranārāyaṇapperumāḷ and Mahālakṣmī. Since Brahmā, Viṣṇu and Śiva are present here, it is called Tirimūrti caṉṉiti.
4. There are idols of Bhikṣāṭana, Candraśekhara, Umāmaheśvara and Tripurasaṁhāramūrti.
5. There is a panel of Saptamātṛkās in the temple.
6. An inscription in the temple refers to the Lord as Malaikkoḻuntīcar.

Sung by : Appar : V : 81; Cuntarar : VII : 48.

TIRU PĀTĀḶĪCCURAM

Pātāḷīccuram is about two kilometres from Maṉṉārkuṭi on the Pāmaṇi road. Other names of this sthala are Pāmpaṇi and Carpapuram.

Svāmi : Carpa purīccuvarar (Skt. Sarpapurīśvara) Nākanātar (Skt. Nāganātha)

Ampāḷ : Amirtanāyaki (Skt. Amṛtanāyakī)

Tīrttam : Nākatīrttam (Skt. Nāgatīrtha)

Vṛkṣam : Mā (Mangotree, Mangifera Indica)

Tala purāṇam :

Ādiśeṣa emerged from the netherworld as sage Dhananjaya and worshipped Śiva here. Hence, the Lord came to be known as Pātāḷiccurar. (Skt.Pātāleśvara) from 'Pātāla' meaning 'netherworld'.

Sage Śukla worshipped Śiva in this sthala. It is said that Aṉṉa maharaja and Coṟṇa mahāraja offered rice and gold respectively here. Devī images are found in this temple.

Special features :

1. Sūrya, Vināyaka, Subrahmaṇya, Gajalakṣmī, Durvāsa, Śāstā, Kālabhairava, Śanīśvara, Navagrahas, Appar, Campantar, Cuntarar, Māṇikkavācakar and Candra are found in the inner circumambulatory passage.

2. The main deity is a Svayambhu liṅga. It is said to be split into three pieces, but is seen as one whole, secured by copper plates. The reason for this appearance of the liṅga is that it was knocked by the horns of the Kāmadhenu. Sage Śukla, on seeing Kāmadhenu showering milk on the liṅga, beat the cow. She ran to the linga in her misery, butted her horns against it and, later, leapt into the Pacupati tīrttam to death. Śiva is said to have appeared and revived Kāmadhenu to life.

3. Ādiśeṣa appeared as sage Dhanañjaya on the first of the month of Aippaci (mid.Oct. - mid. Nov.), which is considered auspicious to conduct abhiṣeka with the offerings of rice, vegetables, pāyacam, vaṭai etc. There is a belief that doṣas are removed by doing so.

4. All Mondays in the month of Kārttikai (mid. Nov -mid. Dec.) are auspicious, especially the last Monday when one hundred and eight kalasas (pots) of water are used for the abhiṣeka.

5. A Rājarāja period inscription refers to this sthala as "Cuṟṟavēli vaḷanāṭṭu pāmpaṇi kūṟṟattup pāmaṇi".

Sung by : Campantar : I : 108.

TIRUPPĀTIRIPPULIYŪR

This sthala, Tiruppātirippuliyūr, is in Cuddalore and is well connected to all the major towns of Tamil Nadu.

The temple is close to Cuddalore (New Town) bus stand and to the Tiruppātiripuliyūr railway station.

Svāmi : Pāṭāḷēccuvarar, Kaṉṉivaṉanātar, Civakkoḻuntīcar, Uttāranātar, Tōṉṟāttuṇai nātar (Skt. Pātāleśvara).

Ampāl : Aruntavanāyakī, Tōkaiyampikai, Periyanāyaki (Skt. Bṛhannāyakī).

Tīrttam : Śivakara tīrtha, River Keṭilam.

Vṛkṣa : Pātiri (Skt. Pāṭala)

Tala Purāṇam :

This sthala is called Puliyūr, since Ṛṣi Vyāghrapāda (Vyāghra - Tam. Puli) worshipped Śiva at this place. The name of the sthala vṛkṣa has been added to the name of the place to distinguish it from the other Puliyūrs. Pārvatī is believed to have performed tapa here in an unmanifest form (arūpa):

Special features :

1. Appar, who was thrown into the sea tied to a stone, by a Pallava king on the advice of Jains, came ashore, unhurt, at this sthala, chanting the Pañcākṣara. The place at which he came ashore is a pond called Appar kuḷam.

2. The sthala Vināyaka is Coṉṉavāṟaṟi Vināyakar. He holds a Pātari flower in his hand, as he had helped Pārvatī in worshipping Śiva with these flowers. The sthala vṛkṣa, Ati pātiri, is found in the prakāra.

3. In the Koṣṭha, where Durgā is usually found, there is an empty pīṭha. It is believed that Pārvatī performed tapa here without being manifest in any form.

4. There are sculptures of Ṛṣbhārūḍha, Kāliṅganardana, Mohininaṭana, Vīṇāvāṇi and Āñjaneya.

5. The Pātāliccuvarar tala purāṇam has been composed by Ilakkaṇam Citampara muṉivar.

6. An inscription states that two texts 'Kaṉṉivaṉap purāṇam' and 'Puliyūrnāṭakam' have been written on this sthala.

7. The paḷḷiyaṟai (which is usually in the Ampāḷ caṉṉiti)is in the caṉṉiti of Śiva and Ampāḷ is taken to the Paḷḷiyaṟai (resting chamber) every night.

Sung by : Appar IV : 94; Campantar II : 21.

TIRUPPĀMPURAM

This sthala, Tiruppāmpuram, is about seven kilometres from Pēralam. It is situated in the Kāraikkāl - Kumpakōṇam road two kilometres from Kaṟkatti. This sthala adjoins Tirumiyañcūr. Other names of sthala are Urakapuram and Cēcapuri (Skt. Uragapuram, Śeṣapurī).

Svāmi : Pāmpurēcurar (Skt. Sarpeśvara) Cēcapurīcuvarar (Skt. Śeṣapurīśvara), Pāmpīcar, Pāmpuranātar.

Ampāḷ : Vaṇṭār pūṅkuḻali ammai, Vaṇṭucērkuḻali, Piramarāmpikai (Skt. Bhramarāmbikā),

Tirttam : Pirama tīrttam (Skt. Brahma tīrtha), Āticēca tīrttam (Skt. Ādiśeṣa tīrtha).

Vṛkṣam : Vaṉṉi (Prosopis spicigera).

Tala purāṇam :

Ādiśeṣa is said to have come to earth on the day of Mahā Śivarātrī and offered worship to Nāgeśvara of Kumpakōṇam, Nākanātar of Tirunākēcuvaram, Pāmpurēcuvarar of Pāmpuram and Nākēcuvarar of Nāgūr (in that order), requesting the Lord to give him strength to bear the weight of this world. Hence, Nāgarāja's idol and Utsavamūrti are found in this temple. Kārkoṭaka, Brahmā and Agastya also have worshipped in this sthala.

Special features :

1. Campantar refers to this sthala as "Pāmpura naṉṉakar" in his Tēvāram.

2. The minor shrines in this temple are for Tirumalaīcuvarar, Caṭṭanātar, Rājarāja Vināyaka, Vannīcuvarar and Naṭarāja.

3. The idols of Bhairava, Sūrya, Mahāviṣṇu, Brahmā, Māṇikkavācakar, Cuntarar, Appar, Campantar, Ādiśeṣa and Śanīśvara are found in a maṇḍapa next to the Ampāḷ shrine.

4. Of the Utsava mūrtis, Subrahmaṇya, accompanied by his consorts Vaḷḷi and Teyvayāṉai, holding the Vajra and Vēl in his arms and placing his left foot on the peacock, is unique.

5. This is a popular sthala among devotees for redemption from afflictions caused by snakes, negative planetary influence and for childless couples.

6. It is believed that a snake visits the Sanctum as, occasionally, the fragrance of Jasmine wafts through the inner chambers on some Sundays, Tuesdays, and Fridays.

7. Śivarātri festival and the day of the star Makam in the monthof Māci (mid. Feb. - mid. March) are auspicious.

8. There are fifteen inscriptions in this temple, dated to the periods of Rājarāja, Rājendra, Cuntara Pāṇṭiyaṉ and Saraboji. The Svāmi is referred to in these as "Pāmpuram Uṭaiyar" and the Ampāḷ as "Māmalaiyāṭṭi."

Sung by : Campantar : I : 41.

TIRUPPĀLAITTUṞAI

Tiruppālaitturai is about a kilometre and a half from Pāpaṉācam, on the Kumpakōṇam - Tanjore highway. The temple is associated with the temple of one hundred and eight liṅgas in Pāpaṉācam and both of them together constitute this sthala. The other names of this sthala are Pālaivaṉam, Brahmavanaṁ, Aracavaṉam and Puṉṉākavaṉam

Svāmi : Pālaivaṉanātar, Pālvaṇṇanātar, Pālaivaṉēcuvarar.

Ampāḷ : Tavaḷa veṇṇakai maṅkai, Tavalaveṇṇakaiyāl

Tīrttam : Kāvēri, Skt. Vasiṣṭha tīrtha, Indra tīrtha, Yama tīrtha.

Vṛkṣam : Pālai (Indian guttapercha, Dichopsis elliptica) The sthala vṛkṣa does not exist now.

Tala purāṇam :

Śiva is said to have killed and skinned a tiger (and worn its hide as a garment) sent by the sages of Dārukavana against Him. During the exile of the Pāṇḍavas, Arjuna is believed to have come here, at the behest of Sage Dhaumya, offered worship to the Svāmi and learnt some special skills in archery. He, then, went to the nether world and married Ulūpī.

Viṣṇu, Brahmā, Rāma, Sītā, Lakṣmī, Sage Vasiṣṭha, Dhaumya, the Devas, Lakṣmaṇa, and Arjuna are said to have offered worship in this sthala.

Special features :

1. This sthala is one of the Saptasthāna sthalas associated with Tirunallūr.
2. The Patikam rendered by Appar at this sthala, (i.e. the verse of the 51st Patikam in his Kuṟuntokai which contains the Sūkṣma Pañcākṣara mantra, "Śivāya") is known for its uniqueness.
3. The temple has a five-tiered gopuram.
4. The pillars at the entrance contain sculptures depicting one of the sixty four divine sports of Śiva, the Svāmi carrying sand on behalf of an old woman, his devotee, who, in turn, paid his wages through piṭṭu, a dish made of rice and jaggery.
5. There is a huge circular brick granary on the right side inside this temple. It is estimated to have a storage capacity of twelve thousand Kalam (a Kalam is equal to 12 marakkāl, a marakkāl is 10 litres) which indicates that this temple was, at one time, prosperous. It is in disuse now.
6. The inner gopuram is a three-tiered structure.
7. The minor shrines of Vināyaka, Sūrya, Kālabhairava, Naṭarāja sabhā, Somāskanda, Subrahmaṇya, the liṅgas worshipped by the sage Vasiṣṭha, Mahālakṣmī, Pārttipaṉ, Malayatvacaṉ are found.
8. Stone idols of the sixty three Nāyaṉmārs are installed in this temple.
9. Both the Śvāmi and the Ampāḷ are in the Tirumaṇak kōlam.

10. The external walls of the Sanctum contain the sculptures of Vināyaka, Ūrdhva tāṇḍava, Dakṣiṇāmūrti, Brahmā, Durgā, in niches in their respective directions.

11. There is a minor shrine for Caṇḍeśvara in this temple.

12. Inscriptions belonging to the periods of Kulōttuṅka Cōḻa, Vikrama Cōḻa, Rājarāja II, Rājarāja III and Kulōttuṅka III are found in this temple. The Svāmi is referred to as "Tiruppālaïttuṟai Makātēvar" and the place as "Nittavinōta vaḷanāṭṭu nallūr nāṭṭaic cērnta ūr".

Sung by : Appar : V : 51.

TIRUPPĀṞṞUṞAI

This sthala is about ten kilometers from Trichy. It is close to Paṉaiyapuram which is on the Trichy - Kallaṇai bus route.

Svāmi : Ātimūlēccurar (Skt. Ādimūleśvara)

Ampāḷ : Mēkalāmpikai, Mōkaṉanāyaki, Nittiya kalyāṇi. (Skt. Mekhalāmbikā, Mohananāyakī, Nityakalyāṇī)

Tīrttam : Koḷḷiṭam

Vṛkṣa : Vilvam (Bael, Aegle marmelos)

Tala Purāṇam :

When Ṛṣi Mārkaṇḍeya worshipped Śiva here, he could not get any milk for abhiṣeka. When he prayed to Śiva, milk flowed in the sthala. Therefore, it is called Pālturai or Pāṟṟuṟai from 'pāl' referring to milk.

Special features :

1. The Ampāḷ is four-armed in this sthala. She holds a Nīlotpala flower in one arm and a lotus in another. The other two arms are in Abhaya and Varada mudras.

2. There are inscriptions of Parāntaka Vikkirama Cōḻa in the temple. One of these inscriptions mentions a Tirunāvukkaracar maṭam which does not exist now.

Sung by : Campantar : I : 56.

TIRUPPUKALŪR

Tiruppukalūr is about six and a half kilometres from Na<u>nn</u>ilam on the Na<u>nn</u>ilam - Nākappaṭṭinam road route. Other names of this sthala are Pu<u>nn</u>ākāva<u>n</u>am, Caraṇyapuram and Raktāraṇyam.

Svāmi : Aknīcurar (Skt. Agnīśvara), Kōṇappirā<u>n</u>, Aknīpurēcuvarar, (Skt. Agnipurīśvara), Caraṇyapuricuvarar (Skt. Śaraṇyapurīśvara).

Ampaḷ : Karuntāḷkuḻali, Cūṭikāmpāḷ, Karuntārkuḻali.

Tirttam : Akkiṇi tīrttam (Skt. Agni tīrtha)

Vṛkṣam : Pu<u>nn</u>ai (Calophyllum inophyllum)

Tala purāṇam :

It is said to be the sthala where all creation sought refuge (Tam. Pukal) at the sacred feet of the Svāmi.

Once, when Bhūmidevī wanted to worship Śiva, Bāṇāsura, her son, is said to have come to this sthala to carry the liṅga. He tried to lift the liṅga by digging the surrounding area but could not lift it. The liṅga acquired a slant to the north due to the efforts of Bāṇāsura and, since then, the Svāmi came to be known as Kōṇappirā<u>n</u>. Śiva, pleased with the love and devotion of Bāṇāsura for his mother, is said to have danced before Bhūmidevi and sage Satyasata.

It is in this sthala that the Svāmi transformed some bricks to gold for Cuntarar.

Agni and sage Bharadvāja worshipped Śiva here. Appar attained liberation here on the day of the star Catayam, in the month of Cittirai (mid. Apr. - mid. May).

Special features :

1. The east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.
2. The temple is surrounded by a moat which is said to have been dug by Bāṇāsura.

3. The outer circumambulatory passage contains Nardana Vināyaka, Cintāmaṇīśvara, a Liṅga worshipped by sage Bharadvāja and the sculpture depicting Appar's liberation. The inner circumambulatory passage contains idols of Agni, the sixty three Nāyaṉmārs, Pañca liṅgas, Appar, Vātāpi Vināyaka, Subrahmaṇya, Mahālakṣmī, Śanīśvara, Nala, Navagrahas, Sarasvatī, Annapūrṇī, and Kālasamhāra.

4. The minor shrine of Candraśekhara is situated next to the Sanctum.

5. Some unique Utsava mūrtis preserved in this temple are that of Agni (with two faces, seven arms, three feet, four horns and seven flames), Mūkhāsurasaṁhāra mūrti and Somāskanda.

6. This sthala is the birthplace of Murukanāyaṉār.

Sung by : Campantar : I : 2; II : 115; Appar : IV : 16, 54, 105; V:46; VI : 99; Cuntarar : VII : 34.

TIRUPPUKALŪR VARTAMĀṈĪCCURAM

This temple, Tiruppukalūr Vartamāṉiccuram, is in the northern side of the minor shrine of Kōṇappiraṉ in the temple of Pukalūr.

Svāmi : Varttamāṉēcurar (Skt. Vardhamāneśvara)

Ampāḷ : Maṉōṇmaṇi

Tirttam : Akkini tirttam (Skt. Agni tirtha).

Special features :

1. This temple is situated inside the Tiruppukalūr temple.

2. The idol of Muruka nāyaṉār is found in this temple, as it is the sthala where he rendered services to Śiva.

3. The main deity is Varttamāṉa liṅga.

4. An inscription refers to a maṭam here, the Murkanāyaṉār maṭam, as "Nampi nāyaṉār Tirumaṭam".

Sung by : Campantar: II : 92.

TIRUPPUTTŪR

This temple is on the Madurai-Karaikudi bus route. There are buses from Madurai and Karaikkudi. The temple is called Śrītaḷi or Tiruttaḷi.

Svāmi : Tiruttaḷinātar (Skt. Śrītaḷīśvara)

Ampāḷ : Civakāmi (Skt. Śivakāmī)

Tirttam : Tiruttaḷi tīrttam, Civakaṅkai (Skt. Śivagaṅgā)

Vṛkṣam : Koṉṟai (Indian laburnum, Cassia fistula)

Tala purāṇam :

Lakṣmī saw the Gaurī tāṇḍava of Śiva, and worshipped him here. Therefore, this place is called Śrītaḷi. (Skt. Śrī-Lakṣmī, Tam. Tiru).

Special features:

1. There are cannitis of Sūrya, Lakṣmī, Vīrabhadra, Viṣṇu and Durgā.
2. The Naṭaṉa capai has Śiva performing Gaurī tāṇḍava. The five pillars here are musical pillars. This is also called the Citcapai (Skt. Citsabhā).
3. The Bhairava canniti is important here. Jayanta, the son of Indra, is belived to have worshipped Bhairava here. At the Ardhajāma pūjā, no one, expect the priests, is allowed to be at the canniti. Bhairava is seen in Yogāsana here. On the first friday of Cittirai (mid. April - mid. May), he is adorned with a silver kavaca.
4. The Navagrahas are seen seated.
5. There is also a canniti to Caṇḍikeśvarī.

Sung by : Campantar : I : 26; Appar : VI : 76.

TIRUPPUḶḶAMAṄKAI

(Skt. Vaṭāraṇya)

Tiruppuḷḷamaṅkai is about three kilometres north west of Pacupati Kōyil railway station and lies on the Kumpakōṇam - Tanjore road. The temple is known as Pacupati kōyil and Ālanturai.

Svāmi : Vaṭatīrttanātar, Ālantarittanātar, Pacupatinātar, Skt. Paśupatīśvara, Brahmapurīśvara and Ālanturainātar.

Ampāḷ : Alliyaṅkōtai, Cauntaranāyaki.

Tīrttam : Kāvēri.

Tala purāṇam :

Śiva is said to have consumed the Hālāhala poison here. Pārvatī worshipped Śiva, in the form of the bird Cakravāka, in this sthala.

Special features :

1. This temple has a three-tiered gopuram.
2. This sthala is one of the Saptasthāna sthalas of Tiruccakkarappaḷḷi.
3. Eagles are found in the gopuram even today, in accordance with the name Puḷḷamaṅkai.
4. The temple is well-known for its Cōḻa-period sculptures.
5. Sculptural friezes, depicting episodes from the epic Rāmāyana, are found.
6. The sculpture of Durgā-Mahiṣāsuramardhinī, on the Northern exterior wall of the Sanctum sanctorum, is unique.
7. The minor shrines in this temple are of Vināyaka, Subrahmaṇya, Caṇḍēśvara and the Navagrahas. Nandi is found in the centre of the Navagrahas.
8. The Sanctum sanctorum belongs to the period of the Cōḻa king Parāntaka I, i.e. A.D. 907-955.
9. The temple is referred to as "ālanturai makātēvar kōyil" in the inscriptions.

Sung by : Campantar : I : 16.

TIRU PUḶḶIRUKKUVĒḶŪR

There is a railway station in this sthala. The temple is known as Vaittīcuvaraṉkōyil. The sthala acquired this name as Campāti and Caṭāyu,

two birds, offered worship here. 'Puḷ' means bird, 'irukku' refers to Ṛg Veda and Vēḷ refers to Murukan̲. All of them worshipped here.

Svāmi : Skt. Vaidyanātha, Tirātanōy tīrttaruḷa vallān̲, Tirātavin̲aitīrtta tampirān̲.

Ampāḷ : Taiyal nāyaki, Pālāmpikai (Skt. Bālāmbikā)

Tīrttam : Aṅkacantān̲a tīrttam, Cittāmirta tīrttam.

Vṛkṣam : Vempu (Neem, Azadirachta indica), Veḷḷerukku (Calotropis gigantea-albliflora)

The Guardian deities of the sthala in the four directions: are

East	: Bhairava
West	: Vīrabhadra
South	: Karpaka vināyaka, Turkkai (Skt. Durgā)
North	: Kāḷi

Some other names of this sthala are Ātivayittiyanātapuri, Kantapuri, Kurukūr, Caṭāyupuri, Tin̲akarapuri, Parutipuri, Puḷḷūr, Vetapuri, Vēḷūr.

Tala Purāṇam :

Saṁpāti, the brother of Jaṭāyu, is said to have worshipped Śiva in this sthala. Sampāti used to bring flowers for worship from Campātipuram near Kāveripumpaṭṭin̲am, for this Svāmi. Jaṭāyu, the Vedas, Murukan̲, Rāma, Lakṣmaṇa and the seven sages are said to have offered worship here.

The Cittāmirta tīrttam came to be known by this name because the amirtam which was showered upon the feet of Śiva is said to have spilled over and mixed with this tīrttam. Sūrya, who had a dip in this tīrttam, is believed to have acquired the qualities of the amirtam. Different Ṛṣis are associated with this tīrttam during different yugas. For the kaliyuga, (the present yuga) sage Sadānanda is said to be the Ṛṣi . It is believed that Śiva in order to join the severed organs of the unconscious Devas, who were injured in their battle against the demon Tāraka, dipped those organs in this tīrtha and placed them on the bodies of the Devas. The tīrttam thus came to be known as aṅkacantān̲a tīrttam.

Special features :

1. The sacred ash from the temple, the mud from the aṅkacantāṉa tīrttam and the water of this tīrttam cure all ailments, according to popular belief.
2. Those possessed by evil powers also are said to be cured and exorcised on having a dip in the tīrttam of this sthala.
3. The Svāmi is known as Vayitiyanātan (Skt. Vaidyanātha) as he is believed to be a 'physician of physicians', one who cures all diseases.
4. Murukaṉ, in this sthala, is known as Muttukkumāra svāmi and special worship is offered to him during the day of the star Kārttikai right through the year.
5. This sthala is considered one of the five most important Śiva sthalas, the other four being, Tirukkētāram, Tiruvāṉaikka, Tiruvāñciyam and Madurai.

Sung by : Campantar : II : 43; Appar : V : 79; VI : 54.

TIRUPPUṞAMPAYAM

Tiruppuṟampayam is about nine and a half kilometres from Kumpakōṇam enroute Tiruvaiyāṟu via Puḷiyañceri and Iṉṉampar. The other names of this sthala are Kalyāṇa mānakar and Puṉṉākavaṉam. During the time of deluge, this sthala is believed to have survived the floods and was an exception among the rest of the submerged land, hence, the name Tiruppuṟampayam.

Svāmi : Cāṭcinātar (Skt.Sākṣīśvara), Puṉṉaivaṉanātar

Ampāḷ : Karumpaṉṉa collammai, Karumpaṉṉa colli (Skt. Īkṣavāṇī)

Tīrttam : Brahma tīrttam

Vṛkṣam : Puṉṉai (Mastwood, Calophyllum inophyllum)

Tala Purāṇam :

This sthala is one of the twenty four important sthalas of Dakṣiṇāmūrti. It is in this sthala that the Canakātiyar (i.e. the four sages) are said to have listened to the exposition of Dakṣiṇāmūrti.

King Arittuvacan̲ (Skt. Haridhvaja) was cured of his ailment of forgetfullness (muyalaka disease), a result of a curse of sage Durvāsa, in this sthala.

Śiva is said to have appeared as a physician who treats cases of poisoning, to remove the venom injected by a snake into a man named Tan̲akuptan̲, a trader, who was betrothed to Ratnavalli, a girl from the ceṭṭi (trading) community. At her request, the dead man was brought back to life by Śiva in this sthala. Śiva, later, went to Madurai as a witness to these betrothed couple, thus enabling their marriage to take place. He is known as Cāṭcinātar (The Lord who was a witness)since. The van̲n̲i tree (Prosopis spicigera) was another witness in this episode. A van̲n̲i tree can be found today in the second circumambulatory passage. Śiva is said to have appeared in the form of Dakṣināmūrti to a labourer who brought firewood (fuelwood) to the temple in this sthala. This Dakṣiṇāmūrti is found near the south side of the tank on the eastern side of the temple.

Brahmā offered worship in this sthala and hence the tīrttam is known as Brahma tīrttam.

Special features :

1. The Vināyaka idol in this sthala is white in colour and is known as Praḷayaṅkātta Vināyakar. On the day of Vināyaka caturthi one āṭam (a local measure) of honey is showered on the idol.

2. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar, sage Agastya, sage Pulastya, Sanaka, Sanadana, and Viśvāmitra, are found in the first circumambulatory passage with the liṅgas they worshipped.

3. The Ampāḷ shrine is in the second circumambulatory passage.

4. A shrine for Çaṭṭainātar is found near the Dakṣināmūrti shrine above the temple tank.

Sung by : Campantar : II: 30; Appar : VI :13; Cuntarar : VII : 35.

PURAVĀRPAṈAṄKĀṬṬŪR

This sthala, Puṟavārpaṉaṅkāṭṭūr, is known populary as Paṉaiyapuram. This is on the Dindivanam- Viluppuram route about two kilometres from Vikravandi.

Svāmi : Paṉaṅkāṭṭīccuvarar

Ampāḷ : Satyāmbikā, Puṟavammai

Tīrttam : Padma tīrtha

Vṛkṣam : Paṉai (palm-Borassus flabellifer)

Tala Purāṇam :

The sthala gets its name from the sthala vṛkṣa 'Paṉai'. To distinguish it from other sthalas with the same sthala Vṛkṣa, it is called 'Puṟavār Paṉaṅkāṭṭūr' (from 'Puṟavu' meaning 'forest') because it was surrounded by dense forests. Sūrya is believed to have worshipped the lord here.

Special features :

1. The rays of the sun fall on the Mūlavar for the first seven days of Cittirai (April-May)
2. There is a depiction of the story of Tirunīlakaṇṭar and his wife holding a staff.
3. There are idols of Sapatamātṛkas, Bhairava and Viṣṇu with his consorts.

Sung by : Campantar II: 53.

TIRUPPUṈKŪR

This sthala is about five kilometres from Vaittīccuvaraṉ kōyil.

Svāmi : Civalōkanātar (Skt. Śivalokanātha)

Ampāḷ : Cokkaṉāyaki ammai, Cauntara nāyaki (Skt. Saundara nāyakī)

Tīrttam : Ṛṣbhatīrtha

Vṛkṣam : Puṅka tree (Pongamia glabra)

Tala Purāṇam :

This is the sthala where the Nandi was directed to move away from the direct line before the Sanctum sanctorum by Śiva, for the sake of Tirunāḷaippōvār, His ardent devotee (Nantaṉār) who wanted to worship Śiva. Nantaṉār belonged to a lower caste and, so, was unable to enter the temple to see His lord. Hence, Śiva directed Nandi to move a little aside.

There is also a belief that this is the sthala where Śiva appeared and blessed the village, Paṉṉiruvēli (which is near by), with rain, ending a twelve-year-long drought and famine.

Special features :

1. There is a sculpture of Nantaṉār near the entrance in the outer circumambulatory passage.
2. The main deity, a liṅga is Svayambhu and is made of an ant-hill, hence offerings are made only to the sacred vessel placed on top of it.
3. The Naṭarāja icon in this temple has exquisite workmanship.
4. The temple tank is behind the temple.
5. The image of one of the gaṇas who was assigned by Śiva to play the Maṇimuḻa, a percussion instrument, after the burning of Tripura, is found on the southern side of Naṭarāja.

Sung by : Campantar : I : 27; Appar : VI: 11; Cuntarar : VII : 55.

TIRUPPUṈAVĀYIL

This sthala, Tiruppuṉavāyil, is now known as Tiruppuṉavācal. It is about nineteen kilometres from Tiruvāṭānai and about thirty -five kilometres from Arantangi. It is situated very close to the sea.

Svāmi : Viruttapurīccuvarar, Paḻampatinātar, Mahāliṅgēśvara.

Ampāḷ : Periyanāyaki (Skt. Bṛhannāyakī).

Tīrttam : Indra, Brahma, Cakra, Sūrya, Lakṣmī, Candra, Varuṇa (sea), Kalyāṇa tīrthas and Civakaṅkai tīrttam and Pāmpāṟu (altogether ten tīrthas).

Vṛkṣam : Puṉṉai, Kuruntu, Caturakkaḷḷi, Makiḻam.

Special features :

1. This sthala is also known as Vṛddhapati, Vṛddhakāśī, Indrapura, Brahmapura, Vajravana, Kaivalyajñānapura and Dakṣiṇacidambaram.

2. The Kāli at the incomplete gōpuram (cave temple) is believed to be very powerful.

3. There are cannitis of Sūrya, Candra and Bhairava.

4. The liṅga is huge and the Nandi is also very big.

5. There are idols of the nine sons of Kapila: There are five Vināyakas of which one is Akaṇṭala Vināyaka (Akantala - Indra), believed to have been worshipped by Indra. There is also a Caturmukha liṅga in the temple.

6. In the place where liṅgodbhava is found as Koṣṭhamūri, Viṣṇu and Hanumān are found.

7. In the western prakara, there is an Agastya liṅga to which pūjā is done only on Mondays.

8. The Naṭarāja sabhā is called Civañāṉacapai (Skt. Sivajñāna sabhā).

9. Viṣṇu, Yama, Indra, Agastya, Vasiṣṭha and Cauntara pāṇṭiyaṉ are believed to have worshipped Śiva here.

10. There are fourteen liṅgas in the sthala representing the fourteen sthalas of the Pāṇḍya region.

Sung by : Campantar: III :11; Cuntarar : VII : 50.

TIRUPPŪNTURUTTI

This sthala is three kilometres from Tirukkaṇṭiyūr on the Kaṇṭiyūr - Tirukkāṭṭuppaḷḷi road. It is known as Tiruppūnturutti in the neighbourhood. 'Turutti' denotes a place protruding between two rivers, in this instance. This sthala lies between the rivers Kāvēri and Kuṭamuruṭṭi.

Svāmi : Puṣpavaṉanātar, Poyyili, Puṣpavaṉēcuvarar, Ātipurāṇar, Poyyiliyār.

Ampāḷ : Uruvuṭai ammai, Aḻakālamamtanāyaki, Cauntara nāyaki.

Tirttam : Kacyapa tīrttam, Cūrya tīrttam (Skt. Kaśyapa, Sūrya tīrthas).

Vṛkṣam : Vilvam (Bael, Aegle marmelos).

Tala purāṇam :

This is the sixth sthala of the Saptasthānas belonging to the temple of Tiruvaiyāṟu. This place is also known as Puṣpavanam.

This is the sthala where Appar is said to have done weeding and clearning in the environs of the temple and Campantar, who was apprehensive of treading on such a sacred ground, stood outside. Nandi is said to have moved aside from his position, allowing Campantar to see the main deity and offer worship from where he stood.

This is also the sthala where Appar is said to have carried Campantar's palanquin, as one of the palanquin- bearers. The exact spot is known as 'Campantar mēṭu' and is situated near Vellamparappūr, next to Tiruvālampoḻil. A temple has been built here for both the saints and annual festivals are held.

A maṭha established by Appar is in this sthala, a little away from the temple.

Special features :

1. Indra, Viṣṇu, Lakṣmī, Sūrya and sage Kaśyapa offered worship here.
2. Tiruppūnturutti is divided as Mēlai and Kīḻai and the Śiva temple is at Mēlaippūnturutti.
3. The temple has a five-tiered gopuram.
4. There is a huge Nandi, near the entrance, which appears to have moved slightly to one side.
5. The Pañcamūrti maṇḍapa is found on entering the temple.
6. The Vasanta maṇḍapa is situated beyond the second entrance.
7. The Somaskanda maṇḍapa and the Naṭarāja Sabhā are situated on the South side of the Sanctum sanctorum.

8. Vināyaka, Saptamātṛkās and paintings of the lives of Appar, Campantar, Cuntarar and Māṇikkavācakar are found in the inner circumambulatory passage.

9. The Sanctum sanctorum is flanked by Teṉkayilai (south Kailāsa) and Vaṭakayilai (North Kailāsa) shrines on the South and North, respectively.

10. The sculpture of Vīṇādhara Dakṣiṇāmūrti on the Southern niche of the Sanctum sanctorum is unique.

11. Other sculptures unique to this temple are those of Appar in a seated posture, of Pūnturutti Kaṭava Nampi, who was born here and that of Durgā standing on one leg, performing tapa to atone for the sin of having killed Mahiṣāsura.

Sung by : Appar : IV : 88; V : 32; VI : 43.

TIRUPPŪVAṆAM

The sthala is Tiruppūvaṇam is on the Madurai - Manamadurai rail route.

Svāmi : Pūvaṉanātar (Skt. Puṣpavanēśvara)

There are several other names such as Bhāskara purīśvara, Pitṛmokṣapurīśa, Brahmapurīśa, and Aṭaivār Viṉaitīrppavar.

Ampāḷ : Cauntaranāyakī, Miṉṉaṉaiyāḷ,Skt. Annapūraṇī, Svarṇavallī, Aḻakiyamiṉṉaṉaiyāḷ, Aḻakiyanāyaki.

Tīrttam : Vaikai river, Maṇikarṇikā, Devī Kūpa, Piramatīrttam (Brahma tīrtha), Pāpanācam, Lakṣmī tīrttam, Nala tīrttam, Mārkaṇḍeya tīrtha, Viṣṇu tīrtha and Vaśiṣtha tīrtha.

Vṛkṣam : Palā (Jack fruit - Artocarpus integrifolia)

Tala purāṇam :

Lakṣmī, who had insulted Ṛṣi Vālakilya, was cursed to be born on earth. She performed tapa and, by the grace of Śiva, was reunited with Viṣṇu.

A woman called Poṉṉaṉaiyāḷ was a great devotee of Śiva. He appeared here in the form of a Siddha and, through alchemy, produced gold. She made a liṅga from the gold and worshipped it. The marks of her nail can be seen on the liṅga even today.

Special features :

1. This sthala is also known as Puṣpavana, Pitṛmokṣapura, Bhāskarapura, Lakṣmīpura, Brahmapura and Rasavādapura.

2. When Campantar looked at this sthala from across the river, the sand appeared to be lingas. He did not want to set his foot on this sthala and worshipped the Lord from the opposite bank. To enable him to do this, the Nandi of this temple moved aside. This Nandi here is called Kapinandi.

3. The Naṭarāja idol is a magnificent one here. The tāṇḍava is Brahmatāṇḍava.

4. It is believed that performing the funeral rites of the deceased at this sthala ensures liberation. The mortal remains are believed to turn into flowers.

5. There is a sthala purāṇam which was sung by Kantacāmippulavar.

6. It is believed that the sthala vṛkṣam was planted by Pārvatī. In the Satyayuga, this was a Pārijāta tree; in the Dvāpara yuga, it became Vilvam, in the Tretāyuga, it became a vaṉṉi tree and, finally, in the present Kaliyuga, it is a jack tree.

Sung by : Campantar : I : 64; II : 20; Appar : VI : 18; Cuntarar VII : 11.

TIRUPPŪVAṈŪR

Tiruppūvaṉūr is about six and a half kilometres from Nīṭāmaṅkalam railway station. It is situated on the Tiruvārūr-Nīṭāmaṅkalam-Maṉṉārkuṭi road. It can also be reached by the Maṉṉārkuṭi- Ammāppeṭṭai and Valaṅkaimāṉ-Maṉṉārkuṭi road routes.

Svāmi : Puṣpavaṉēcurar (Skt. Puṣpavaṉanātha), Caturaṅka Vallabhanātha.

Ampāḷ : Karpakavalli, Skt. Puṣpavaṉanāyaki, Rājarājēśvari.

Tīrttam : Karuṅkuḻi tīrttam, Skt. Kṣīra puṣkariṇi, Kṛṣṇa kuṣṭahara.

Vṛkṣam : Palā (Jack fruit, Artocarpus integrifolia).

Tala purāṇam :

It is here that sage Śuka grew a flower - garden and worshipped Śiva.

Pārvatī, who was born as the daughter of king Vasusena and was named Rājarājēśvarī ,was defeated by Śiva in the game of caturaṅga (similar to the game of chess) in which she was an expert. Śiva married her on winning the game and has been known since as Caturaṅga vallabhanātha.

Special features :

1. This east-facing temple has a five-tiered gōpuram.
2. The minor shrine of Cāmuṇḍeśvarī in this temple is very famous. She is in a seated posture holding a trident. Those bitten by poisonous creatures or rats are cured by tying a root given to them from this shrine, after they pray to her.
3. Both the Kṣīra puṣkaraṇī as well as the Kṛṣṇa kuṣṭahara tīrthas are believed to have curative powers, especially the latter for those suffering from leprosy.
4. All the four streets surrounding this temple have Vināyaka temples in their respective corners.
5. There are two Ampāḷ shrines here, viz. Karpakavalli ampāḷ shrine adjoning which is the resting chamber (palli yarai) and Rājarājēśvarī ampāḷ shrine next to it, both shrines facing south.
6. In the circumambulatory passage are the shrines of Vināyaka, Lakṣmi Nārāyaṉā, Kāśi Viśvanāthā the sthala vṛkṣam and the idols of Vasusena, Āditya, Aiyaṉār, Appar, Campantar, Cuntarar, Māṇikkavācakar, Kōtaṇṭarāmar, Vaḷḷi, Mahālakṣmī, Durgā, Brahmā, Ardhanārīśvarā, Bhikṣātana and Caṇḍēśvara as well as minor shrines of Subrahmaṇya with Vaḷḷi and Deivayāṉai (Skt. Dēvasēna), Paśupatīśvara, Bhairava, Navagrahas and Sūrya.
7. Somaskanda shrine is adjacent to the Naṭarāja sabhā.
8. Festivals are conducted on the day of the star Pūcam in the month of Tai (mid. Jan - mid. Feb), on the day of the star Makam in the month of Māci (mid. Feb - mid. Mar), on the day

of the star Mūlam in the month of Āvaṇi (mid. Aug - mid. Sep) on the day of the star Viśākha in the month of Vaikāci (mid. May - mid. June) and a ten-day festival starting from the new Moon Day in the month of Cittirai (mid. April - mid. May) for Cāmuṇḍēśvarī ambikā.

Sung by : Appar : V : 65.

PEṆṆĀKAṬAM
(Tūṅkāṉaimāṭam)

This sthala Peṇṇākaṭam is now known as Peṇṇāṭam. It is seventeen kilometers from Virudacalam railway station on the Viḻuppuram - Trichy rail route. There are buses from Virudacalam.

Svāmi : Cuṭarkkoḻuntīcar, Praḷayakālēccuvarar, Kaṭantainātar, Skt. Puṣpavaneśvara.

Ampāḷ : Kaṭantaināyaki, Aḻakiyanāyaki, Skt. Āmodanāmbikā

Tīrttam : Kapilaitīrttam, Pārvatī tīrttam, Intira tīrttam, Mukkuḷam, Veḷḷāṟu.

Tala Purāṇam :

Once, Indra sent some celestial nymphs to bring some flowers for his worship. They came to this sthala and forgot their mission in worshipping the Lord here. Then, Indra sent Kāmadhenu to look for the nymphs. The cow Kāmadhenu also lost itself in the worship of Śiva. Then, Indra sent Airāvata and the result was the same. Finally, Indra himself came down, found Śiva here and prayed to him. Since women (peṇ) a cow (ā), and elephant (kaṭam) worshipped here, the place came to be known as Peṇṇākaṭam.

Special Features :

1. The Sanctum is in the form of Gajapṛṣṭha and, therefore, the temple is called Tūṅkāṉaimāṭam.
2. The place was once inhabited by six thousand Kaṭantais (warriors) and, so, is called Kaṭantainakar.
3. At the time of Pralaya, Śiva stood steadfast here and stopped the deluge. Hence, the Svāmi is known as Praḷayakālēśvara.

4. It was at this sthala that Appar prayed to Śiva and received the marks of Śiva's Śūla and Ṛṣabha.

5. This is the birth sthala of Kalikampa nāyaṉār and also of Meykaṇṭār, an exponent of Śaiva siddhānta.

6. There is also another caṉṉiti at the Kaṭṭumalai above the sanctum. The liṅga here is called Saundareśvara. A courtesan, (a great devotee of Śiva) called Saundaravallī, used to come to the market place at this sthala. This caṉṉiti was built so that she could worship Him from the market itself.

7. Below the Kaṭṭumalai, there is a sculpture of Praḷayakaleśvarī.

8. The Lord is also called Kaivaḻaṅkīcar because he restored the arms of the wife of Kalikampanāyaṉār (see Kalikampanāyaṉār).

9. This is the place of birth of Maṟaiñāṉacampantar.

10. Śiva is believed to have rested at this sthala after consuming the Halāhāla poison.

Sung by : Campantar I : 59; Appar : IV : 109.

TIRUPPERUMPULIYŪR

This sthala, Tiruperumpuliyūr, is about four kilometres northeast of Tiruvaiyāṟu . It can be reached by the Tiruvaiyāṟu.- Kallaṇai- Tirukkāṭṭuppaḷḷi road, on taking a right turn near Tillaisthanam and travelling four kilometres.

Svāmi : Vyāghrapurīśvara

Ampāḷ : Saundaranāyaki

Tīrttam : Koḷḷiṭam

Tala purāṇam :

Sage Vyāghrapāda, is said to have offered worship here, and hence, the sthala is known as Perumpuliyūr.

Special features:

1. The temple has a three-tiered gopuram, facing east.

2. The sculptures on the gopuram are ancient.

3. The Sanctum sanctorum is built on a lotus- shaped base (Padmapīṭha).

4. The minor shrines of this temple are of Sūrya, Vināyaka, Subrahmaṇya, Navagrahas and Caṇḍeśvara.

5. All the grahas face Sūrya in the Navagraha shrine.

6. There is a sculpture of Cantara svāmigal, who patronised and popularised this temple.

7. The Ampāḷ shrine faces east. Ampāḷ is in the standing posture.

8. There is a Kāśīviśvanātha liṅga to the right side of the Svāmi in the Sanctum sanctorum.

9. There is a Viṣṇu temple to the west of this temple.

Sung by : Campantar : II : 67.

TIRUPERUVĒḶŪR

Tiruperuvēḷūr is about five kilometres east of Talaiyālaṅkāṭu and thirteen and a half kilometres form Koraṭācceri. It is known as Maṇakkāl aiyampēṭṭai, at present. This sthala is situated in the Kumbakōṇam-Kuṭavācal-Tiruvārūr road via, Maṇakkāl.

Svāmi : Avimuktēcuvarar, Piriyanātar.

Ampāḷ : Pākampiriyāḷ, Mi<u>nn</u>a<u>n</u>aiyāḷ, Tiraikoṇṭanāyaki, Api<u>nn</u>āmpāḷ, Ēlavārkuḻali.

Tīrttam : Caravaṇappoykai.

Vṛkṣam : Va<u>nn</u>i (Indian mesquit, Prosopis spicigera).

Tala purāṇam :

Viṣṇu is said to have regained his original form, on worshipping Śiva here, after assuming the form of Mohini. There is a minor shrine for Viṣṇu inside this temple. This is one of the hillocks which fell during the contest between Vāyu and Ādiśeṣa.

As Muruka<u>n</u> worshipped here, the place is also known as Vēḷūr.

Special features :

1. This east-facing temple,a mātakkōyil has a three-tiered gopuram.

2. The circumambulatory passage contains Vināyaka, Vaikunṭa nārāyaṇa perumāḷ, Subrahmaṇya with Vaḷḷi and Deyvayāṉai (Skt.Devasenā) Navagrahas, Śanīśvara, Kṣetra Bhairava, Sūrya, Appar, Campantar, Cuṇtarar, Māṇikkavācakar, Mahāliṅga, Caracvatīcar, Campukecuvarar, Airāvatīcuvarar, Piramapurīcuvarar and Durgā.

3. At a higher level, is the Somaskanda shrine and the Naṭarāja sabhā.

4. The main deity is a Svayambhu liṅga.

5. Sage Mṛkaṇḍu is found as one of the niche sculptures on the exterior wall of the Sanctum santorum.

6. Ṣaṣṭi is celebrated in this temple.

Sung by : Campantar : III : 64; Appar : IV : 60.

PĒṆUPERUNTUṞAI

The sthala, Pēṇuperuntuṟai is about nine and a half kilometres from Kumbakonam. It is situated on the Kumbakonam - Karaikkal road, a kilometre on the Eravanceri route from Nācciyārkōyil. This sthala is known as Tiruppantuṟai at present.

Svāmi : Civānantēcuvarar (Skt. Śivānandeśvara) Praṇavēcuvarar (Skt. Praṇaveśvara).

Ampāḷ : Malaiyaraci ammai, Maṅkaḷāmpikai (Skt. Maṅgalāmbikā)

Tīrttam : Maṅkaḷa tīrttam

Vṛkṣam : Vaṉṉi (Indian mesquit, Prosopis spicigera)

Tala purāṇam :

Brahmā, Umādevī and Murukaṉ, worshipped Śiva here.

Special features :

1. The minor shrines of this temple are of Vināyaka, Murukaṉ, Gajalakṣmī and Navagrahās in the inner circumambulatory passage and a Iraṭṭai Vināyaka shrine near the Maṅkaḷa tīrttam.

2. The idols of Vināyaka, Appar, Campantar, Cuntarar, Māṇikkavācakar and a Cōḻa queen are found in the circumambulatory passage.

3. The Daṇḍapāṇi idol, in a meditating posture (with Cinmudrā), is unique.

4. The Bhikṣāṭana mūrti of this temple is unique. Special food offerings are given to Him on the day of the star Bharaṇi, in the month of Cittirai (mid. Apr. - mid. May)

5. This temple was rebuilt as a stone structure, from its earlier brick structure, during the period of Karikāṟcōḻaṉ, according to an inscription.

6. An inscription refers to the Svāmi as "Pēṇu peruntuṟai makātēvar" and the Ampāḷ as "malaiyaraciyammai".

Sung by : Campantar : I : 42.

TIRU PĒREYIL

Tiru Pēreyil is about five kilometres south of Kulikkarai railway station. The road routes to this sthala are Tiruvārūr - Maṉṉārkuṭi via Kamalapuram and Mūlankuṭi and Māvūr road- Vaṭapāti maṅgalam route. Pēreyil is known at present as Okaippēraiyūr and Vaṅkappēraiyūr.

Svāmi : Cekatīcuvarar (Skt. Jagadīśvara)

Ampāḷ : Cakannāyaki (Skt. Jagannāyakī) Peṇṇamirtanāyaki

Tirttam : Akkiṉi tīrttam (Agni tīrtha)

Vṛkṣam : Nārattai (Citrus aurantium)

Special features :

1. This east-facing temple has a three- tiered gopuram.

2. In the circumambulatory passage, idols of Karpaka vināyaka, Murukaṉ, Mahālakṣmī, Bhairava, Aiyyaṉār, Sūrya and Candra are found.

3. Naṭarāja sabhā and the Pañcamūrtis are found in the maṇḍapa.

Sung by : Appar: V : 16.

TIRUPPAIÑÑĪLI

This sthala Tirupaiññīli is about five kilometres from Piṭcāṇṭār kōyil railway station near Trichy.

This sthala, is also known as Ñīlivaṉam, Katalivaṉam, Arampaivaṉam. Vimalāraṇyam, Taraḷagiri, Śvetagiri, Vyāghrapuri and Mēlaiccitamparam.

Svāmi : Nīlakaṇṭēcuvarar, Ñīlivaṉanātar, Katalivaṉanātar, Āraṇyaviṭaṅkar, Skt. Nīlakaṇṭeśvara.

Ampāḷ : Vicālāṭci (Skt. Visālākṣī)

Tīrttam : Appar tīrttam

Vṛkṣam : Ñīlivāḻai (a kind of banana).

Tala purāṇam :

Ñīli is a kind of banana and this grows only in this area. This fruit is offered only to the Lord and is not to be eaten. Therefore, this sthala is called Paiññīli.

Special features :

1. The ramparts of this temple are made up of a kind of stone called 'Pulivari' stone which is the only kind available in this region.
2. This is the sthala where Śiva provided food to the tired Appar. This liṅga, called 'Cōṟṟuṭai īcar' is in the prakāra.
3. There is a sculpture of Naṭarāja appearing before Vasiṣṭha in the Artha maṇḍapa. Therefore, this sthala is called Mēlaic citamparam.
4. There are two Ampāḷ cannitis here, one facing east and the other facing north.
5. There is no caṉṉiti for the Navagrahas. There are nine lamps which are worshipped as Navagrahas in this sthala.

Sung by : Campantar : III : 14; Appar V : 41; Cuntarar VII : 36.

TIRUMAṄKALAKKUṬI

The Sthala, Tirumaṅkalakkuṭi, is about four kilometres from Āṭuturai railway station. This is on the Māyavaram - Kumpakōnam bus route.

Svāmi : Prāṇavaradeśvara

Ampāḷ : Maṅkalanāyaki

Tirttam : Kāvēri

Vṛkṣam : Kōṅkuilavam (Cochlospermum gossypium)

Tala Purāṇam :

The minister of Kulōttuṅka Cōḻa - I built a temple to Prāṇavaradeśvara here with the tax money, without the knowledge of the king. When the king came to know of this, he ordered that the minister be beheaded. The minister, then, expressed his wish to be buried in Tirumaṅkalakkuṭi. Meanwhile, the minister's wife prayed to Maṅkalanāyaki to save her husband. The minister was beheaded and when his body was brought to Maṅkalakkuṭi, he came back to life miraculously.

Special feature :

1. There are two Naṭarāja idols here. One of them is taken out in procession on the day of Āṉittirumañcaṉam (mid. June - mid. July) and the other on the day of Ārudra.

2. It is believed that diseases are cured by eating the curd rice (prasada) given on Veḷḷerukku leaf for eleven consecutive weeks beginning from the first Sunday of the month of Kārttikai (mid. Nov. - mid. Dec.).

3. Once, when Pārvatī closed the third eye of Śiva playfully, he cursed her to become a parrot. Pārvatī, in the form of a parrot, offerd worship here and attained her original form.

4. Agastya has consecrated a liṅga here, known as Āṉmārttaliṅga.

5. Brahmōtsava is observed in the month of Paṅkuṉi (mid. Mar. - mid. Apr.). Kalyāṇa utsava used to be observed on Makara saṅkrānti. The Brahmotsava is not celebrated at present in this temple.

Sung by : Campantar : II:10; Appar : V :73.

TIRUMAṆAÑCĒRI

The Sthala, Tirumaṇañcēri, is close to Kuṟṟālam. Buses from Kuṟṟālam reach Pantanallūr and then take a diversion to Āncār Vārttalai and take the road that branches off to Tirumaṇañcēri. There is also a place called Mēlai Tirumaṇañcēri (Etirkoḷpāṭi) just before Tirumaṇañcēri. This is also known as Kiḻatirumaṇañcēri.

Svāmi : Utvakanātacuvami, Skt. Kalyāṇa sundareśvara.

Ampāḷ : Kōkilāmpāḷ (Skt. Kokilāmbā).

Tirttam : Captacākara tīrttam (Skt. Saptasāgara Tīrtha).

Tala Purāṇam :

Once, Pārvatī was cursed, by Śiva, to be born as a cow. She turned into a cow and accompanied by Lakṣmī, Sarasvatī and Indrāṇi, also in the form of cows, wandered around, with Viṣṇu as the cow herd. Later, Lord Śiva married her at Tirumaṇañcēri.

Special features :

1. Special prayers are offered here by people who have problems in getting married. They return to this temple as a mark of their gratitude, once they get married.
2. The Tīrtha here is also very sacred. It is believed that the seven seas transformed themselves into garlands for Śiva's marriage, and after the marriage stayed here in the form of the tīrtha.
3. Ampāḷ is seated here in Sukhāsana.
4. The Kōṣṭhamūrtis are Bhiksāṭana, Bālagaṇapati, Naṭarāja, Dakṣiṇāmūrti, Liṅgodbhava, Brahmā, Rāhu, Durgā and Gaṅgāvisarjana.

Sung by : Campantar : II :16; Appar : V : 87.

TIRUMAYILĀṬUTUṞAI

Mayilāṭutuṟai is well connected to important cities in Tamilnadu by train as well as by road. Mayilāṭutuṟai is also known as Māyūram. Other names of this sthala are Cūtavaṉam, Cikanṭipuram, Piramapuram and Teṉ Mayilai.

Svāmi : Mayūranātar (Skt. Mayūranātha), Pirammaliṅkam, Śrîvatāṉîcuvarar, Kauri Tāṇṭavēcuvarar (Skt. Gaurî tāṇḍaveśvara)

Ampāḷ : Apayappiratāmpikai (Skt. Abhaya pradāmbikā) Apayāmpikai (Skt. Abhayāmbikā) Añcalnāyaki, Añcalai.

Tīrttam : Akattiya tīrttam (Skt. Agastya tīrtha), Anavidyāsaras, Iṭapa tīrttam (Skt. Ṛṣabha tīrtha), Kaṇēca tīrttam (Skt. Gaṇeśa tīrtha), Kācyapa tīrttam, Pirama tīrttam, Kāvēri.

Vṛkṣam : Mā (Mango tree, Mangifera indica) Vaṉṉi (Prosopis spicigera)

Tala purāṇam :

Ampāḷ who was born to Dakṣa, as Dākṣāyaṇī, is said to have transformed Herself into a peahen. She worshipped Śiva in this form. Śiva appeared as a peacock and danced with Her in this sthala. Hence, this sthala is known as Mayiḷātuturai and the Svāmi as Māyuranātar, Gaurī Māyūranātar and Gaurī Tāṇṭavēcuvarar. The dance is known as Gaurī tāṇḍavam and the sthala as Gaurī Māyūram.

Indra, Brahmā, Agastya, Umādevī and Saptamātṛkās worshipped Śiva in this sthala. This sthala is considered equal to Kāśī.

Special features :

1. The temple has a nine-tiered main gopuram and a three-tiered inner gōpuram.
2. The inner circumambulatory passage contains Candra, Mayillammai, Appar, Campantar, Cuntarar, Māṇikka vācakar, Saptamātṛkās, liṅgas worshipped by Indra, Agṉi, Yama, Nṛti, Mahāviṣṇu and Varuṇa, Mahālakṣmī, Aṣṭalakṣmī, Naṭarāja Sabhā, Aruṇācalēśvara, Navagrahas, Śanīśvara, Sūrya and the utsava mūrtis of the sixty three Nāyaṉmār.
3. There is a liṅga in the minor shrine of Aṉavityāmpikai in a maṇḍapa of this temple. The liṅga is covered with a saree. A shrine for Āṭippūra ammaṉ is found nearby.
4. Festivals are conducted in the month of Aippaci (mid. Oct. - mid. Nov.) and Ṣaṣṭi in the month of Vaikāci (mid. May - mid. June).

5. The Svāmi is referred to as "Mayilāṭuturai uṭaiyār in inscriptions.

Sung by : Campantar : I :38; III : 70; Appar : V : 39.

MAYILĀPPŪR

This sthala is in Chennai. It was known as Mayillāppu earlier. It is also known as Kekayapurī.

Svāmi : Kapālīccurar (Skt. Kapālīśvara)

Ampāḷ : Karpakavalli (Skt. Karpagāmbā)

Vṛkṣam : Punnai (Mast wood, Calophyllam inophyllum)

Tala purāṇam :

Pārvatī, worshipped Śiva in the form of a Mayil (peahen). Śiva manifested Himself before her as Kapāli. Hence, this place came to be known as Mylapore. Campantar refers to the worship of Pārvatī as 'Maṭṭu iṭṭa punnaiamkānal Maṭamayilai (Camp. II. 47.1.1)

Special Features :

1. It is said that Murukan received the spear from Pārvatī to kill Sūrapadma here. Therefore, he is referred to as Ciṅkāravēlan.
2. Campantar brought a dead girl, called Pūmpāvai, to life from her bones by singing a patikam on this sthala. There is a canniti of Pūmpāvai and also a depiction of the episode on the Vimāna.
3. Works on this sthala :

   There are Sthala purāṇas in both Sanskrit and Tamil.

   1. Tirumayilai Yamaka antāti -Tāṇṭavarāyakkavirāyar
   2. Tirumayilaiyulā
   3. Tirumayilaikkalampakam
   4. Tirumayilaiveṇpā - Toṭṭikalai Nārāyaṇacāmi
   5. Kapālīcar pañcarattinam
   6. Ciṅkāravēlar kōvai - Ampalavāṇakavirāyar
   7. Ciṇkāravēlar piḷḷaittamiḻ - Tāṇṭavarāyak Kavirāyar
   8. Ciṇkāravēlar veṇpā - Tāṇṭavarāyak kavirāyar.

4. The Vedas, Śukra, Rāma and Vāli worshipped the Lord here.

5. There are six Tirthas :

1. Kapāli tīrtha	2. Veda tīrtha	3. Śukra tīrtha,
4. Rāma tīrtha	5. Vāli tīrtha	6. Kanda tīrtha

6. There is also a canniti for Śanīśvara in this temple.

7. The Aṟupattumūvar Viḻā, in the month of Paṅkuṉi (mid. Mar. - mid. Apr.), is an important festival.

8. It is believed that originally, the temple was on the sea shore but was demolished by the British. The present temple is about 300 years old.

Sung by : Campantar : II : 47.

TIRUMAYĒNTIRAPPALLI

Tirumayēntirappaḷḷi is about eleven kilometres from Koḷḷiṭam. It was earlier known as Kōyilaṭippāḷayam. This sthala can be reached from Tirunallūrpperumaṇam.

Svāmi : Antamilaḻakar, Tirumēṉiyaḻakar, Cōmacuntarar (Skt. Somasundara).

Ampāḷ : Vaṭivāmpikai, Vaṭivāḻammai, Vaṭivammai, Vaṭivāmpāḷ

Tīrttam : Makēntira puṣkarṇī

Vṛkṣam : Kantamaram, Tāḻai (Fragrant screw-pine, Pandanus odoatissimus)

Tala purāṇam :

Once Indra, known as Mahendra, offered worship here. Hence, the place is known as Mayēntirappaḷḷi, Candra, Sūrya and Brahmā offered worship here.

Special features :

1. It is said that several sages, wittnessed the dance of Śiva here.

2. The wife of Indra lived here.

3. The temple has a three-tiered gopuram.

4. The minor shrines of Vināyaka, Kāśī, Viśvanātha, Viṣṇu with his consorts, Bhairava, Sūrya and Candra are part of this temple.

5. In the Naṭarāja Sabhā, Māṇikkavācakar's image is found along with Civakāmi. (Śivakāmī)

Sung by : Campantar : III : 31.

TIRUMARUKAL

Tirumarukal is about eleven kilometres from Naṉṉilam. It is situated on the Tiruvārūr-Mayilāṭuturai road. Marukal is the name of a type of plantain. As this is the sthala vṛkṣam, the sthala is known as Tirumarukal.

Svāmi : Māṇikkavaṇṇēcurar, Māṇikkavaṇṇar, Iratnakirīcuvarar (Skt. Ratnagirīśvara)

Ampāḷ : Vaṇṭuvār kuḻalammai, Āmōta nāyaki

Tirttam : Ilakkumi tīrttam (Skt. Lakṣmī tīrtha), Māṇikka tīrttam.

Vṛkṣam : Makaravāḻai (Musa paradisiaca).

Tala purāṇam :

The plantain, especially the Makara vāḻai, worshipped Śiva here. It is in this sthala that Campantar brought back the son of a tradesman (ceṭṭi) who was bitten by a snake, to life. Campantar rendered a patikam, beginning "caṭaivāy eṉumāl" to restore him to life and had him married under a Vaṉṉi tree (see Campantar)

Special features :

1. This is a māṭakkōyil built by Kōcceṅkaṭ Cōḻaṉ. It has a five - tiered gopuram.

2. A sculpture representing the sthala purāṇa is found on the main gopuram.

3. There is a shrine for Muttuvināyaka near the temple tank.

4. The minor shrines in this temple are of Śanīśvara, Sōmāskanda, Māṇikkavaṇṇar flanked by Vināyaka and a ceṭṭi groom and

bride on either sides, Navagrahas, Saptamātṛkās, Cauntara nāyaki and Marukaluṭaiyār. There is a Naṭarāja sabhā, at the entrance of which the paintings of Patañjali and sage Vyāghrapāda are seen.

5. The inner circumambulatory passage houses the idols of the sixty three nāyaṉmārs, Vināyaka, Subrhamaṇya and Parāśara liṅga. The idols of Bhairava, Sūrya, Campantar and a ceṭṭi bride and groom in a single pedestal are found next to the Navagraha shrine.

6. The main deity is a Svayambhuliṅga.

7. Paintings of the king Kucakētu and his wife as well as the episode of Campantar bringing the ceṭṭi groom back to life are found in the Ampāḷ shrine.

8. The Viṭantīrtta Vināyaka shrine is located in the street opposite to the Ampāḷ shrine.

9. A festival is conducted in the month of Cittirai (mid. Apr. - mid. May) when the episode regarding the ceṭṭi groom is enacted on the seventh day.

Sung by : Campantar : I : 6; Appar : II : 18 ; V : 88.

TIRUMAḺAPĀṬI

The sthala, Tirumaḻapāṭi, is about six kilometres from Tiruvaiyāṟu.

Svāmi : Vaittiyanātar, Maḻuvāṭiccuvarar, Vairattūṇnātar (Skt. Vajrastambeśvara).

Ampāḷ : Aḻakammai, Cuntarāmpikai, (Skt. Sundarāmbikā)

Tīrttam : Ilakkumi tīrttam (Skt. Lakṣmī Tīrtha), Kolliṭam

Vṛkṣam : Paṉai (Palm, Borassus flabellifer)

Tala purāṇam :

Śiva danced, holding his axe (Maḻu), here on the request of Ṛṣi Mārkaṇḍeya. Therefore, it came to be known as Maḻuvāṭi (dancing with an axe) and, later, became Maḻapāṭi.

Another explanation for the name of the sthala is that this place (Pāṭi) was inhabited by a group of Ma_lavar and, so, was called Ma_lavarpāṭi.

Special features :

1. Viṣṇu and Indra worshipped at this sthala.
2. Nandi got married at this sthala to Svayamprabhā.
3. Candra was redeemed from a disease here and so the Lord is called Vaidyanātha.
4. An animal called Puruṣa took a Śivaliṅga from Satyalōka (the abode of Brahmā) and placed it at this sthala. When Brahmā tried to take it back, the Liṅga did not move and Brahmā exclaimed that it was strong as a pillar of diamond. Therefore, the Lord is called Vairattūṇnātar (the diamond-pillar Lord).
5. When Cuntarar, unaware of the existence of the temple, passed by, without rendering a patikam, Śiva appeared to him in a dream and told him of the temple asking him to come there.
6. There is a beautiful Sōmāskanda mūrti here.
7. There is a second Ampāḷ ca_n_niti, that of Balāmbikā.
8. There is no Navagraha ca_n_niti.
9. The Marriage of Nandi took place in this sthlala.The Utsava of the marriage of Nandi and Svayamprabhā is reenacted every year in the month of Paṅku_ni. The Lord of Tiruvaiyā_ru also visits this temple. The Nandi of the temple is taken to Tiruvaiyā_ru for the Saptasthāna festival.
10. There are about thirty inscriptions about this temple and most of them speak about Cō_la kings and their donations.

Sung by : Campantar: II: 9; III: 28; 48; Appar: VI: 39, 40; Cuntarar: VII: 24.

TIRUMA_RAIKKĀṬU

Tiruma_raikkāṭu has a railhead and can be reached by road too, from Kumpakōṇam, Mayilāṭutu_rai, Ma_n_nārkuṭi, Nāgappaṭṭi_nam, Tirutu_raippūṇṭi and Tiruvārūr. This sthala is also known as Ma_raiva_nam, Vedava_nam, Satyagiri, Āticētu and Te_nkayilāyam. It is known as Vedāraṇyam at present.

Svāmi : Maṟaikkāṭṭīcuvarar, Vētāraṇyēcuvarar (Skt. Vedāraṇyeśvara), Vēdavanīcar (Skt. Vēdavaneśa), and Vēdāraṇyanātar (Skt. Vedāraṇyanātha)

Ampāḷ : Vīṇāvātavitūcaṇi, (Skt. Vīṇāvādavidūṣaṇī), Yāḻaippaḻitta moḻiyammai.

Tīrttam : Maṇikarṇikā, Viśvāmitra, Subrahmaṇya, Tirukkōṭi tīrttam

Vṛkṣam : Vaṉṉi (Prosopis spicigera), Puṉṉai (Callophyllum inophyllum)

Tala purāṇam :

This is one of the Saptaviṭaṅga sthalas. It is said that one of the seven Tyāgarāja idols, obtained by Mucukunda Cakkravarti from Indra, has been consecrated here. Tyāgarāja, in this sthala, is known as Bhuvani Viṭaṅkar. The form of dance is said to be 'Hamsapāda naṭana' and the pedestal is the 'Ratna Simhāsanam'.

The Vedas worshipped Śiva in this sthala. Rāma was absolved of his sin of killing Rāvaṇa and his kin by bathing in the sea near this sthala. This sthala is known as 'Āticētukōṭikarai'. The Vināyaka, whom Rāma worshipped to be absolved of his sin, is known as Vīrahatti Vināyaka.

Sage Agastya witnessed the marraige scene of Śiva and Pārvatī in this sthala.

Sages Agastya, Mucukunda, Gautama, Viśvāmitra and Vasiṣtha, Nārada, Brahmā and Māndāta, worshipped Śiva in this sthala.

Naciketa and Śvetaketu performed tapa here. A rat which had pulled the wick in the lamp at the temple to drink the ghee in the lamp in this sthala, enabled brightening the flame of the lamp. It was blessed by Śiva to be born as Māhābali.

Appar and Campantar rendered Patikams here to open and close the doors of the temple, respectively, which were shut tight after the Vedas worshipped the Svāmi in this sthala. Cuntarar is said to have worshipped here in the company of Cēramāṉ Perumāḷ nāyaṉār.

Special features :

1. This temple has an east-facing five-tiered gopuram.
2. The outer circumambulatory passage houses the minor shrine of Vīrahatti Vināyaka and Kumaraṉ.
3. In the inner circumambulatory passage are found the idols of the sixty three nāyaṉmārs and Rāmanātha liṅga.
4. Idols of Saṇmukha, Jvaradeva, Śanīśvara, Sarasvatī, Aṉṉapūraṇi, Durgā, Naṭarāja sabhā, Cōḻiśvara liṅga, Bhairava, Sūrya and Candra are also found.
5. The Navagrahas are found in a row.
6. There are ninety two Cōḻa inscriptions in this temple. Svāmi is referred to as "Vēdavaṉamuṭaiyār" in the inscription.
7. This sthala has the distinction of being mentioned in each of the seven Tirumuṟais of the Tēvāram.

Sung by : Campantar: I : 22 ; II : 37, 91 ; III : 76 ; Appar: IV : 33, 34; V : 9, 10 ; VI : 23; Cuntarar : VII : 71.

TIRUMĀKAṞAL

This Sthala is about sixteen kilometres from Kañcipuram and it can be reached by bus on the Kañcipuram - Uttaramērūr route.

Svāmi : Tirumākaṟalīccuvarar, Akattīcurar (Skt. Agastīśvara) There are also several other names. Aṭaikkalaṅkātta nātar, Makamvāḻvittavar, Uṭumpīcar, Pārattaḻumpar, Puṟṟiṭamkoṇṭār.

Ampāḷ : Tiripuvaṉēcuvari (Skt. Tribhuvanēśvarī) Puvaṉanāyaki (Skt. Bhuvananāyakī)

Tīrttam : Akṉi tīrttam (Skt. Agni tīrtha)

Vṛkṣa : Elumiccai (Cirtrus medica eleumicca)

Tala Purāṇam :

Śiva appeared in the form of a golden iguana (uṭumpu) to king Rājendra Cōḻa. When he chased the iguana, it hid itself in an anthill. A liṅga, embraced by a iguana, appeared from the

anthill. It is also said that, by Śiva's grace, a king was released from earthly bonds and attained mukti. Indra also worshipped here.

Special features :

1. Offering worship to Śiva on Mondays here is considered auspicious.
2. The sthala Vināyaka 'Poyyā Vināyakar' is in a maṇḍapa on the banks of the Ceyyār.
3. The Liṅga is a Svayambhu and bears the mark of tail of an iguana (uṭumpu).
4. It is believed that two asuras, Makaraṉ and Malayaṉ, worshipped here.
5. A jack fruit, from a tree in the temple, used to be sent to Rajendra Cōḻa everyday. On the way it used to be offered to the Lord at Cidambara and then given to the king. In due course, the tree was burnt down by some people who served at this temple. When the king came to know of this he got these people arrested. But, since he did not want to punish servants of the temple, he released them and asked his servants to take them away from his country and leave them, wherever they were at the time of dawn (Viṭi). The servants also left them at a place between Tiruttaṇi and Tiruvaḷḷūr. This place is known as Viṭimākaral.
6. There is a rare idol of Murukaṉ riding on an elephant.
7. There are stone inscriptions belonging to the periods of Kulottuṅga Cōḻa, Cuntarapāṇṭiyaṉ and Vicayakānta Kōpālatēvar.

Sung by : Campantar III : 72.

TIRUMĀṆIKUḺI

The sthala, Tirumāṇikuḻi, is on the Kaṭalūr - Kumaṇaṅkuḷam bus route. There are town buses to Kumaṇaṅkulam from Kadalūr. The temple is on the banks of river Keṭilam.

Svāmi : Utavināyakar (Skt. Māṇikyavarada, Vāmanapurīśvara)

Ampāḷ : Utavināyaki (Skt. Māṇikyavallī, Ambujākṣī)

Tirttam : River Keṭilam, Śveta tīrtha

Vṛkṣam : Koṉrai (Cassia fistula)

Tala Purāṇam :

It is believed that Viṣṇu, in his Vāmana incarnation, worshipped Śiva at this sthala to atone for the sin of killing Mahābali. As Viṣṇu was in the form of a Brahmacāri (Tam. Māṇi), the place came to be known as Māṇikuḻi.

The name of the Svāmi, 'Utavināyakar' is explained by the following episode. When a merchant called Atri was travelling through this area, he was attacked by thieves. Śiva, then, saved the merchant from the thieves. Since, Śiva helped (Tam. Utavi) the merchant, the Lord is called Utavināyakar.

Special Features :

1. The place is also called Vāmanapuri, Indra lōkam and Bhīmaśaṅkarakṣetram.

2. The Rājagōpuram is five-tiered.

3. There are minor shrines of Vināyaka, Subrahmaṇya, the Nāyaṉmārs, Saptamātṛkās, Yugaliṅga and Gajalakṣmī. There is also a Naṭarāja Sabhā and, it is believed, that the Pañcākṣara mantra is inscribed on the Naṭarāja idol.

4. It is believed that the Svāmi resides in the Sanctum with the Ampāḷ all the time. So, the Mūlavar liṅga is always behind a screen. All Arcanās and Pūjas are done to Bhīmarudra, painted on the screen. The Mūlavar can be seen only during the Dipārādhana.

5. The Ampāḷ shrine is a separate shrine and the Ampāḷ is in standing posture.

6. The Major festivals of the temple are Kārttikai Tīpam, Āṭippūram, Navarāttiri (Navarātri), Civarāttiri (Śivarātri) and Ṣaṣṭhi. It is to be noted that the Kārttikai Tīpam, which is usually performed on the star of Paraṇi (Skt. Bharaṇī), is performed here on the star of Rōkiṇi (Skt. Rohiṇī).

7. Periya purāṇam mentions that Cuntarar worshipped Śiva at Māṇikuḻi but no patikam has been found.

Sung by : Campantar : III: 77.

TIRUMĀNTURAI

The sthala, Tirumānturai, is close to the Lalgudi railway station near Trichy. There are buses from Trichy. This place is also called Āmravana, Brahmānandapura and Mṛkaṇḍīśvarapura.

Svāmi : Āmiravaṉēcuvarar (Skt. Āmravaneśvara), Cuttarattiṉēcuvarar (Skt.Śuddharatneśvara), Mirukaṇṭīcuvarar (Skt.Mṛkaṇḍeśvara)

Ampāḷ : Aḻakammai, Bālāmpikā (Skt. Bālāmbikā).

Tīrttam : River Gāyatrī

Vṛkṣam : Mā (Mango tree, Mangifera Indica).

Tala purāṇam :

The place is called Mānturai because it was surrounded by mango trees. Ṛṣi Mṛkaṇḍu worshipped Śiva here and, therefore, the Lord is also called Mṛkaṇḍeśvara.

Special features :

1. Candra, Sūrya and Ṛṣi Kaṇva also worshipped Śiva at this sthala.
2. There are inscriptions belonging to the period of Rājarāja Cōḻa here.

Sung by : Campantar II: 110.

TIRUMĀṞPĒṞU

This sthala is about four kilometres from Tirumāṟpēṟu railway station on the Arakkonam - Kāñcipuram line. It is better known as 'Tirumālpūr'.

Svāmi : Māṇikaṇṭēcuvarar (Māṇikaṇṭheśvara) Mālvaṇaṅkīcu varar

Ampāḷ : Karuṇai nāyaki, Añcanāṭci ammai (Skt. Añjanākṣī).

Tīrttam : Viṣṇu tīrttam

Vṛkṣam : Vilvam (Aegle marmelos)

Tala purānam :

Viṣṇu worshipped Śiva with thousand lotuses to obtain the Sudarśana cakra. Once, finding one flower less than thousand, Viṣṇu plucked out his eye and offered it. Śiva blessed him with the cakra and also gave him the name Padmākṣa (lotus - eyed). Since Viṣṇu (Māl) received the grace (Pēṟu) of Ṣiva, the place is called Tirumāṟpēṟu. It is also known as Haricakrapuram.

Special Features :

1. This idol of Nandi is in the standing posture here.
2. Viṣṇu is reprsented as worshipping Śiva in the idol opposite to the liṅga.
3. The liṅga is not touched while performing abhiṣeka. The term Tīṇṭāttirumēṉi is used to refer to the liṅga, to signify this.
4. There is a seperate temple of Dakṣiṇāmūrti on the banks of the old Pālāṟu river.
5. There is an idol of Viṣṇu holding a lotus in one hand and an eye in the other, in keeping with the sthala purāṇa.
6. An unusual image of Vallabha Vināyaka with ten arms is found here.
7. There is a beautiful idol of Durgā.

Sung by : Appar : IV : 108; V: 59, 60; VI: 80; Campantar : I : 55: 114.

TIRUMĪYACCŪR

The sthala, Tirumīyaccūr, is about a kilometre and a half from Perāḷam railway station. It can be reached by the Mayilāṭuṭuṟai - Tiruvārūr road via Peraḷam and Kampūr.

Svāmi : Mēkanātēcuvarar (Skt. Meghanatheśvara), Tirumēṉinātar, Mikāraruṇa pūcaṇēcuvarar.

Ampāḷ : Cuntaranāyaki, (Skt. Saundaranāyakī), Lalitāmpikai (Skt. Lalitāmbikā), Lalitampāḷ (Skt.Lalitāmbā).

Tirttam : Cūriya puṣkariṇi (Skt. Sūrya puskariṇī).

Vṛkṣam : Vilvam (bael, Aegle Marmelos).

Tala purāṇam :

Sūrya offered worship to Śiva and Pārvatī, placing them on an elephant.

Special features :

1. The east facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.
2. The minor shrines of this temple are of Viśvanātha, Subrahmaṇya and Gajalakṣmī.
3. The inner circumambulatory passage contains the idols of Cēkkiḻār, Appar, Campantar, Cuntarar, Māṇikka vācakar, Vināyaka, the liṅgas worshipped by the Saptamātṛkās and liṅgas named after Indra, Yama and Agni.
4. The niche sculpture of Kṣetra Bhuvaneśvara on the exterior wall of the Sanctum sanctorum is a unique feature in this temple.
5. The sthala of Iḷaṅkōyil is located inside this temple, as a separate shrine, north of the Sanctum sanctorum.
6. The Cōḻa queen Cempiyaṉ Mātēvi is said to have built this temple.
7. Vināyaka Caturthi, Navarātri, Tiruvātirai, Āṭipperukku and Ṣaṣṭi are the festivals conducted in this temple. All Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious for worship.

Sung by : Campantar : II : 62.

TIRUMĪYACCŪR IḶAṄKŌYIL

The temple, Tirumīyaccūr Iḷaṅkōyil, is within the temple of Tirumīyaccūr. It is on the nothern side of the Sanctum sanctorum of the Svāmi of Mīyaccūr.

Svāmi : Cakala puvaṉēcuvarar (Skt. Sakala Bhuvaneśvara).

Ampāḷ : Mēkalāmpikai (Skt. Mekhalāmbikā), Vittiyuṉmēkalāmpikai (Skt. Vidyunmēkhalanāyakī).

Tīrttam : Amuta tīrttam (Skt. Amṛta tīrtha).

Tala purāṇam :

Kāḷi worshipped Śiva here.

Special features :

1. The niche sculpture of Caturmukha Caṇḍeśvara is unique and is on the exterior wall of the Sanctum sanctorum of Cakala puvaṉēcuvarar.

Sung by : Appar : V : 11.

TIRUMUKKĪCCURAM

The sthala, Mukkīccuram, is about a kilometre and a half west of Tiruccirāppaḷḷi. Other names of this sthala are Uṟaiyūr, Uṟantai and Kōḻiyūr.

Svāmi : Pañcavarṇēcuvarar (Skt. Pañcavarṇēśvara).

Ampāḷ : Kāntimatiyammai (Skt. Kāntimatī).

Tirttam : Pañcavarṇa tīrttam, Civa tīrttam (Skt. Śiva tīrtha).

Vṛkṣam : Vilvam (bael, Aegle marmelos).

Tala purāṇam :

The Cōḻa king Karikāl peruvaḷattāṉ (Vīravātittaṉ) was on the way to Tirucirapuram from Kāveripūm- paṭṭiṉam, with his men. In the forest, a hen had pecked the head of his elephant and the elephant retreated unable to withstand its attack. Since, a hen won over an elephant with its beak, the king thought the place must be a powerful place. He stayed in this place and so this place is known as Uṟaiyūr (uṟai-stay). This place is also called Mūkkīccaram as well as Kōḻiyūr (Mūkku- beak). Śiva manifested Himself before the sage Udaṅga in five colours, during the five times of worship on a day. Hence, He is known as Pañcavarṇeśvara.

This is the birth place of Pukaḻccōḻa nāyaṉār. The temple was renovated by another Cōḻa king Cūravātittaṉ Garuḍa, Sage Kaśyapa, his wife Kadru and their son Kārkōṭaka offered worship in this sthala.

Special features :

1. The temple, facing east, has a huge Nandi.
2. The main deity, a liṅga, is a Svayambhumūrti.

3. On a pillar in the maṇḍapa before entering the Sanctum sanctorum, is the sculpture of a hen perched on the head of an elephant, pecking it. Next to it is the sculptural depiction of sage Udaṅga worshpping Śiva. Opposite to this is the Naṭarāja sabhā.

4. There are two Dakṣiṇāmūrtis in this temple.

5. The niche sculpture on the west exterior wall of the Sanctum sanctorum is Mahāviṣṇu instead of Liṅgodbava. On the opposite pillar, a low relief sculpture of Bhikṣātana is found.

6. This temple abounds with intricate sculptures on its pillars and the exterior walls of the Sanctum sanctorum, of various episode connected with the feats of Śiva and different dance forms of Śiva.

7. There is a beautiful anthropomorphic sculpture with a human body, legs of a bird and the head of an elephant in the circumambulatory passage of the Ampāḷ shrine. On the other side of the entrance is the panel of a hen pecking at an elephant.

8. The Civa tīrttam of the temple is very sacred as a devotee, who was born as a boar (for having blown away the sacred ash from his hand), attained liberation in this tīrttam after it plunged into its waters trying to escape from some hunters who were in pursuit. A sculpture depicting this episode is found on the right side, on a stone slab, as one climbs down this tank.

9. A ten-day festival is conducted annually, in the month of Vaikāci (mid. May - mid. June) beginning on the day of the star Viśākha.

Sung by : Campantar : II : 120.

TIRUMUṆṬĪCCURAM

This sthala is now known as 'Kirāmam' and is about two kilometres from the sthala of Tiruveṇṇainallūr. There are buses from Viḻuppuram which stop at the temple.

Svāmi : Civalōkanātar, Muttīccuvarar/Muṇṭīccuvarar.

Ampāḷ : Kāṉārkuḻali, Celvanāyaki, Saundaryanāyakī.

Tīrttam : Muṇḍaka Tīrtha or Brahma tīrtha.

Vṛkṣam : Vaṉṉi (Prosopis spicigera).

Tala purāṇam :

In the Dvāparayuga, a king called Cokkaliṅkaṉ came here on a hunting expedition. He saw a beautiful lotus in a pond here and wanted to pluck it. But the flower kept moving away. The king then shot an arrow at it and, immediately, the whole pond turned red. When the king went closer, he found a liṅga within the lotus. The liṅga bore a scar of the arrow at the top. This liṅga was consecrated by the king and was called Muṭiccuvarar, from 'Muṭi' meaning head. The place came to be known as Mauli Kiraman (Skt. Mauli-head) and, later, became just Kirāman just as Muṭiccuram became Muṇṭiccuram.

Another story says that two guards of Śiva, called Tiṇṭi and Muṇṭi, worshipped here and, therefore, the place is called Muṇṭiccuram.

Special features :

1. An inscription in the temple says that the temple was constructed in 943 A.D. by Veḷḷaṅkumaraṉ, a king from Kerala.
2. It is believed that Śiva gave a bag of sacred ash (called 'Pokkaṇam') to a king called Virapāṇṭiyan here.
3. The positions of Vināyaka and Murukaṉ, at the entrance, are interchanged. The left hand of Murukaṉ is in an unusual posture called Nārāca Mudra, in the posture of letting water flow out of the hand.
4. The Dakṣiṇāmūrti sculpture is also unique. The Banyan tree, under which he is normally seated, is missing and instead he is seen sitting on the Nandi on a mountain.

Sung by : Appar : VI : 85.

TIRUMUTUKUṈṞAM - Viruttācalam

(Skt. Vṛddhācalam)

The sthala Tirumutukuṉṟam is known as Viruddacalam and is well connected by both bus routes and railroutes to all the main towns of Tamilnadu. The temple is about three kilometres from the Viruddacalam railway station.

Svāmi : Paḻamalainātar (Skt. Vṛddhagirīśvara).

Ampāḷ : Periyanāyaki and Bālāmbikā, Skt. Vṛddhāmbikā.

Tirttam : Maṇimuttāṟu, Agṉi, Kubēra and Cakra Tirttam.

Vṛkṣam : Vaṉṉi (Prosopis spicigera).

Tala purāṇam :

Śiva performed a dance here at the request of the Devas. Brahmā and Agastya also worshipped at this sthala. Though there is no mountain visible, it is believed that there is a mountain buried in the earth which is rocky even today. As it is an ancient mountain, it is called Paḻa malai (Vṛddhagiri).

Special features :

1. This sthala is also called Vṛddha Kāśī and is as holy as the sthala of Kāśī. It is believed that if one dies here, Śiva Himself, accompanied by Pārvatī, instructs the soul and bestows Muktī.
2. There is another temple called Kōpparuppatam close to this sthala.
3. It is here that Cuntarar received gold coins from the Lord of this sthala. He deposited them in the river Maṇimuttāṟu here and collected them at the Kamalālaya Kuḷam (pond) in Tiruvārūr.
4. There are liṅgas, worshipped by Murukaṉ, named after the twenty-eight āgamas.
5. There is a hundred-pillared hall constructed in the form of a chariot drawn by horses.
6. There are sculptures of Vināyaka, Ṛṣi Vipacit and Romaśa, Vitarkkaṇa Ceṭṭi (who attained the position of a gaṇa by worshipping Śiva) and the sister of Kubera.
7. There is a sphaṭika liṅga to which abhiṣeka is performed.
8. The important festivals of this sthala are Āṭippūram festival and Mācimakam festival.
9. A devotee called Kunanamaccivāyar worshipped the Lord and Ampāḷ here. It is said that, whenever he felt hungry, he would sing a verse on the Ampāḷ and would get food from here. At

this sthala, he sang to her, referring to her as 'Kiḻatti (the old woman because she is called Vṛddhagirīśvarī). Ampāḷ appeared to him in the form of an old woman and said that, being old, she is unable to bring food. Immediately, he sang another verse referring to her as a young woman, Bālāmbikā, and she gave him food.

10. There are inscriptions belonging to the Cōḻa, Pāṇḍiya as well as Vijayanagara periods.

Sung by : Campantar : I : 12, 53, 93, 131 : II : 64 : III : 34, 99; Appar : VI : 68; Cuntarar : VII : 25, 43.

TIRUMURUKAṈPŪṆṬI

This sthala is about five kilometres from the sthala of Avināci.

Svāmi : Murukanātēccuvarar (Skt. Skandanātheśvara).

Ampāḷ : Muyaṅkupūṇmulaiyammai, Āvuṭaināyaki, (Skt. Āliṅgabhūṣaṇasthanāmbikā), Maṅkaḷāmpikai.

Tirttam : Cuppiramaṇiya Kūpam (Subrahmaṇya Tirtha), Akkini Tīrttam (Skt. Agni Tirtha), Pirama tīrttam (Skt. Brahma Tirtha), Ñāṉa tīrttam (Skt. Jñāna Tīrtha).

Tala purāṇam :

Murukaṉ (Skanda) is believed to have worshipped Śiva here. Therefore, the sthala is called Murukaṉpūṇṭi. When Cuntarar was passing through this place, Śiva asked his gaṇas to disguise themselves as hunters and rob him of his possessions. Cuntarar, then, rendered a patikam on this sthala (reaching the temple on the directions given by Vināyaka) and retrieved them.

Special features :

1. This sthala is also known as Mādhavivanam, as Ṛṣi Durvāsa brought a Mādhavi tree from the Karpakalōka and planted it here.

2. The Vināyaka who directed Cuntarar is called Kūppiṭu Vināyakar and his temple is on a rock, about a kilometre from the temple.

3. There are sculptures of the hunters and one of Cuntarar, with an expression of disappointment on his face and another idol of Cuntarar with a happy expression in the temple.

4. Naṭarāja performs the Brahmatāṇḍava here.

5. At a short distance from this temple is the temple of Mātavaṉēccuvarar, worshipped by a hunter chieftain Mālātaraṉ.

6. There is a temple of Vināyaka just outside the temple. From a crevice on a rock, close to the temple, water springs once in twelve years.

Sung by : Cuntarar VII : 49.

TEṈTIRUMULLAIVĀYIL

This sthala Teṉtirumullaivāyil is about fourteen kilometres from Cīrkāḻi.

Svāmi : Mullaivaṉanātar, Mullaivaṉēcuvarar, (Skt. Yūthikā Paramesvara).

Ampāḷ : Kōtaiyammai , Catyānantacauntari (Skt. Satyānanda saundarī)

Tīrttam : Cakkaratīrttam (Cakra tīrtha)

Vṛkṣam : Mullai (Arabian Jasmine, Jasminum sambac)

Tala purāṇam :

When the creepers of the mullai flower entangled themselves with the legs of the horse of a Cōḻa king he cut the creepers, but, found blood splashing from the place where he had struck. On clearing up the area he found a Śivaliṅga. Struck with remorse, he proceeded to sever his own head. Then Śiva appeared before him seated on the bull and graced him (The Liṅga still carries two dents on the top portion).

Special features :

1. Indra and Kārkōṭaka worshipped in this sthala. Karpaga Vināyaka, Viṣṇu, Kṣetra Liṅga, Bālasubrahmaṇya, Lakṣmī and Navagrahās are the minor shrines in this temple.

2. The day of the star Makam in the month of Māci (mid. Feb. - mid. Mar.) is celebrated as a utsava. One hundred and eight Kāvaṭis are taken in procession on the day of the star Pūcam in the month of Tai (mid. Jan.- mid. Feb.).

Sung by : Campantar: II : 88.

VAṬATIRUMULLAIVĀYIL

This sthala is about four kilometers from Āvaṭi railway station in Chennai and is situated at Chennai-Āvaṭi route

Svāmi : Mācilāmaṇicuvarar

Ampāḷ : Koṭiyiṭai nāyaki

Vṛkṣam : Mullaikkoṭi (Jasminum sambac)

Tala purāṇam :

This sthala is believed to have been known as Rattiṉapuram in the Kṛtayuga, Vilvavanam in the Dvāparayuga and Saṇbagavaṉam in the Tretāyuga. In the Kaliyuga, this sthala was a mullai forest. A king called Toṇṭaimāṉ was ruling over Kāñcipuram. During this time, two asuras called Ōṇan and Kāntaṉ who were worshipping Bhairava with pillars made of coral and of Erukkam (Calotropis) and a bronze door ruled the place called Puḻalkollai. Toṇṭaimāṉ set out to encounter these Asuras and, on his way, spent a night in the village Kōlampēṭu. At night, he heard the sound of bells tolling and guessed that there must be a Śiva temple close by. In the morning, he set out on his elephant. On the way, a minor king who was under the rule of Ōṇan and Kāntaṉ came to fight against him. Toṇṭaimāṉ who had not brought his army along, turned back to fetch his army. On his way, his elepant's feet got entangled in a mullai creeper. The king cut off the creepers with his sword and was taken aback to see blood spots appearing. When he got down from his elephant. He found a Śivaliṅga there. Toṇṭaimāṉ begged forgiveness from the the Lord and Śiva blessed him. He also sent Nandi with Toṇṭaimāṉ to fight against his enemies. Even today, the Nandi at this

sthala faces away from the temple, as if ready to accompany the king.

Ōṇa<u>n</u> and Kantan surrendered on coming to know that Toṇṭaimā<u>n</u> was accompanied by Nandi. Toṇṭaimā<u>n</u> brought the pillars of erukkam to this temple. These can be seen even today plated with bronze outside the Sanctum sanctorum. The coral pillar and the bronze door were kept at the temple at Tiruvo<u>rr</u>iyūr, but were lost in a flood.

Special Features :

1. The Tēvāram refers to a branch of the river Pāla<u>r</u>u near this temple which has dried up now. This was the first sthala visited by Cuntarar after he lost his eye sight. Since the linga is Svayambhu, it is known as 'Tīṇṭāttirumē<u>n</u>i.
2. There is a liṅga made of silver and mercury in this temple.
3. The liṅga is svayambhu and has a scar on top, at the place where Toṇṭaimā<u>n</u>'s sword fell. The liṅga is always covered with sandal paste and abhiṣeka is done only to the āvuṭaiyār. The sandal paste is removed only once a year on the day of the star Sadaya in the month of Cittirai (mid. Apr. - mid. May).
4. In the Koṣṭha,in the place at which liṅgodbhava is usually found, Mahāviṣṇu is seen.
5. The shrine of Ampāḷ is found to the right of the shrine of the Lord. Since Śiva revealed Himself to Toṇṭaimā<u>n</u> in a hurry, Ampāḷ is on the right.
6. The sthala purāṇa is depicted on the ramparts.
7. Two other temples are closely associated with this temple. The idol of the Ampāḷ of this sthala, Tiruvuṭai nāyakiyammai of Mēlūr and of Vaṭivuṭaiyammai of Tiruvo<u>rr</u>iyūr are believed to have been sculpted by the same sthapathi. There is a belief that worshiping these three Ampāḷs on the same day is auspicious.

Sung by : Cuntarar : VII: 69.

TIRUVAKKARAI

Tiruvakkarai is about nineteen kilometres from Mayilam railway station on the Tindivanam - Pondicherry route. It is also known as Kuṇṭali vanam. There are town buses from Viḻuppuram.

Svāmi : Cantiracēkarar (Skt. Candraśekhara), Cantiramaulīcuvarar (Skt.Candramaulīśvara).

Ampāḷ : Vaṭivāmpikai (Skt. Amṛteśvarī).

Tirttam : Cantira Tirttam (Skt. Candra tīrtha)

Taṇṭavam: Vasanta Tāṇḍava.

Tala Purāṇam :

An asura, called Vakrāsura, worshipped Śiva here. The linga worshipped by Vakrāsura, the Vakraliṅga, is in the Northern part of the temple. When Viṣṇu fought with this asura, the asura grabbed his cakra and clenched it between his teeth. Viṣṇu performed the 'Kōṇaṅki' dance to get it from him and then vanquished him. When the asura was killed, Kāḷi drank up all the blood that oozed out. She prevented it from falling on the ground, since more asuras would spring from the drops of blood spilling on the ground. (According to 'Tirumuṟait talaṅkaḷ' of Jeyasenthilnathan, Kāḷi herself killed the asura). This place receives its name from the asura. An alternate explanation is that it is so named because it is surrounded by rocks and, therefore, called vaṟkarai from 'Val' meaning 'strong' and 'karai' meaning border.

Special Features :

1. The ancient Rājagōpuram has seven levels.
2. The shrine of Vakkira Kāḷi is found on the left of the Rājagōpuram. At the entrance, sculptures of four young girls are found. The idol of Kāḷi is fierce, crowned with a skull surrounded by flames. There is a Kuṇḍala of a corpse on her right ear and, in her left ear, she wears a Bhadra Kuṇḍala. She has eight arms each bearing a weapon and wears a garland of skulls. Her sharp teeth protrude from her lips and she leans to a side.

3. The Samādhi of ṛṣi Kuṇḍalini, over which a Śiva liṅga is found, is in the inner Prakara. The Kōsthamūrtis for this liṅga are Dakṣiṇāmūrti, Viṣṇu and Varadarāja. There is also an idol of Garuḍa here.

4. The Mūlavar is three faced and is on a circular Āvuṭaiyār.

5. Naṭarāja performs the Vakratāṇḍava here. The left foot is raised above the waist.

6. The crow mount of Śani in the Navagraha faces, unusually, the south.

7. Fossilised trees are also to be seen here.

TIRUVAṬUKŪR

This is now known as Āṇṭārkōyil or Tiruvāṇṭārkōvil. This is on the Vilupuram - Pondichery road, a few kilometres from Pondichery limits. It is about four and a half kilometres from Ci<u>nn</u>apāpu Camuttiram railway station.

Svāmi : Vaṭukkiccuvarar, Vaṭukanātar

Ampāḷ : Tiripuracuntari (Skt. Tripurasundarī) Vaṭuvaki<u>r</u>kaṇṇi

Tīrttam : Vāmadeva tīrttam

Vṛkṣam : Va<u>nn</u>i (Prosopis spicigera)

Tala purāṇam :

Vaṭuka Bhairava, a form of Bhairava Śiva, killed the asura Muṇḍaka here and, so, the place is called Vaṭukūr.

Special features :

1. The Vimāna of this temple is similar to that of the Tanjavur temple.

2. There are eight Bhariava forms of Śiva , Acitāṅka, Ruru, Caṇḍa, Krodha, Unmattha, Kapāla, Bhīṣana and Samhāra Bhairava. Samhāra Bhairava is also called Vaṭuka Bhairava and this is the Bhairava of this sthala.

Sung by : Campantar : I : 87.

TIRUVALLAM

This sthala is situated on the way to Bangalore from Chennai. It is about one hundred and twenty kilometres from Chennai. It is connected by train and bus. It is close to the Kāṭpāṭi railway station.

Svāmi : Vallanātar, Vilvavananātar

Ampāḷ : Vallāmpikai, Tanumattiyāmpāḷ (Skt. Dhanumadhyāmbā)

Tīrttam : Kauri tīrttam (Skt. Gaurī tīrtha)

Vṛkṣam : Vilvam (Bael, Aegle marmelos)

Tala Purāṇam :

This place was full of Vilva trees and, therefore, called Vilvavaṉam, which later become Tiruvallam. There was a liṅga in an ant hill here and a cow used to pour out its milk on the ant-hill, gradually dissolving it, revealing the liṅga. This liṅga was later consecrated and a temple was built.

Special Features :

1. There is a story associated with this sthala. Everyday the temple priest would bring water from a river in the nearby mountain for Tirumañcanam. An Asura, known as Kañcan, lived there. Everyday he harassed the priest, who came there to fetch water for the Tirumañcanam. The priest complained to Śiva and Śiva ordered his bull to kill the demon. When the bull attacked Kañcan he fell at the feet of Śiva and begged pardon. Śiva blessed him and he attained liberation. Śiva, then, seated himself on the east of the temple and asked the river to come to him saying 'nī vā' (You come). The river then started flowing near the temple.The river is now known as Nivā and also as Peṇṇai. The mountain, in which the asura lived, was known as Kañcaṉkiri (now Kañcanakiri).

2. The Ampāḷ was originally called Tīkkāḷi Ampāḷ and was a fierce deity. Ādi Śaṅkara is believed to have pacified her. Now, she is known as Tanumattiyāmpāḷ (Skt. Dhanumadhyāmbā).

3. There is a Sahasra liṅgam in the temple.

4. The Nandi faces East to guard the temple from the asura Kañcaṉ.

5. It is believed that when the asura Kañcaṉ was killed, a liṅga appeared where ever his blood fell. Even now, several liṅgas are dug up around the pond in the mountain. The death of Kañcaṉ is celebrated every year in the month of Tai (Mid.. January - Mid.. February) on the day of Pongal. It is said that, on the day of Citra Paurṇamī, a flame is seen on the mountain.

6. There is a sculpture of Brāhmī in the temple.

7. There is a Pātāleśvara liṅga to the left of the sanctum. The belief is that, in times of famine, if abhiṣeka is performed to this linga for forty eight days (a Maṇḍala) rains would come.

8. The begging bowl of sage Sanaka is found outside the Sanctum.

9. The place where Kañcaṉ's forehead (Lalāṭa) fell is known as Lālāpeṭṭai. The place where his head (śīrṣa) fell is called (cīkarājapuram), the place where his right leg fell is called Vaṭakāl and the place where his left leg fell is called Teṉkāl. The place where his wrist (maṇikkaṭṭu) fell is called Maṇiyampaṭṭu and the place where his trunk fell is called Kukaiyanallūr. All these places are within a radius of three kilometres from Tiruvallam.

10. The Prabhā around Naṭarāja is circular in shape.

11. There is an old temple of Viṣṇu here and the deity is known as Karumāṇikkattēvar.

12. There is a Vināyaka idol on a Padma (lotus - shapped) Pīṭha over a square Pīṭha. He holds a mango in his hand.

13 Inscriptions belonging to the period of Rājarāja Cōḻa I, Rājēndra Cōḻa and Vijayanandi Vikramavarmaṉ are found here.

Sung by : Campantar I. 113.

TIRUVALAÑCUḺI

This temple is about a kilometre from Cuvāmimalai. It is known as Valañcuḻi because, the river Kāvēri takes a right curve near this sthala. This sthala is also known as Caktivaṉam and Dakṣiṇāvartam.

Svāmi : Karpakanātēcuvarar, Kapartticuvarar, Valañcuḻinātar, Ceñcaṭainātar

Ampāḷ : Periyanāyaki (Bṛhannāyakī)

Tīrttam : Kāveri, Aracalāṟu, Caṭai tīrttam.

Vṛkṣam : Vilvam (Bael, Aegle Marmelos)

Tala purāṇam :

Once, the waters of the Kāvēri gushed into the crevice formed in the earth due to the emergence of Ādiśeṣa, and went to the nether world. It is said that a Cōḻa king prayed to the Svāmi for its retrieval and heard an oracle stating that if a king or a maharṣi entered the crevice and sacrified himself, the river would emerge and flow on land. The king immediately approached a sage called Heraṇḍa (who was called so because he was performing penance near the Heraṇḍa plant - Castor plant - Ricinus communis) and conveyed his predicament. The sage, on hearing it, is said to have entered the crevice, after which it closed and the river flowed back on land.

Sage Heraṇḍa, Ādiśeṣa, Umā, Indra, Viṣṇu and Brahmā offered worship in this sthala.

Sage Durvāsa is said to have performed penance in the third outer circumambulatory passage, during which period the devas consecrated liṅgas individually, all of which are found in the inner circumambulatory passage at present.

Indra made an image of Vināyaka out of the foam from the sea and worshipped him regularly here, in order to be absolved of his sin acquired through the curse of sage Gautama as he cheated Akalikai (Skt. Ahalyā) and united with her. As this Vināyaka is white in colour he is known as Śveta Vigneśvara. Abhiṣeka to this Vināyaka is performed only with medicated camphor.

This is also the sthala where Ampikai who was born as the daughter of sage Yāyāva, prayed to the Svāmi and married Him.

Special features :

1. The liṅga in the north east (Īcāṉamūlai) of this temple is worshipped as sage Heraṇḍa by the devotees.
2. Jaṭā tīrttam is found in the north east (Īcāṉyam) of the inner circumambulatory passage.
3. The maṇḍapa where the Śveta vigneśvara is found is said to have been built by Indra. It contains highly artistic pillars and a lamp made of stone.
4. The Aṣṭabhujakāli idol in the temple is unique.
5. The Bhairavamūrti in this temple is said to be very powerful.
6. There is a utsava mūrti of Vināyaka flanked by Vāṇi and Kamalāmpāḷ.
7. There is a minor shrine for Śanīśvara.
8. It is believed that, even today, Ādiśeṣa emerges during Mahāśivarātri and worships at Valañcuḻi, Nākēccuram, Pāmpuram and Nākaikkārōṇam.
9. Vināyaka Caturthi, Indrapūja and Mahāviṣṇu pūja are conducted as festivals. The Mahāviṣṇu Pūja is performed in the month of Mārkaḻi (mid. Dec. - mid. Jan.) on the Śukla saṣṭi (saṣṭi which falls on the bright half of the month) day.

Sung by : Campantar : II ; 2, III ; 106; Appar V ; 66, VI ; 72.

TIRUVALAMPURAM

The sthala, Tiruvalampuram, is about thirteen kilometres from Cīrkāḻi and is also known as Mēlapperumppaḷḷam today. It is on the Kāvērippūmpaṭṭinam - Tiruveṇkāṭu road. It can also be reached by the Mayilaṭuturai - Pūmpuhār road.

Svāmi : Valampurinātar, Valampurinātēcuvarar (Skt. Valampuri nātheśvara).

Ampāḷ : Taṭaṅkaṉṉiyammai, Vaṭuvakiṟkkaṉṉiyammai.

Tirttam : Pirama tīrttam (Skt. Brahma tīrtha), Lakkumi tīrttam (Skt. Lakṣmī tīrtha).

Vṛkṣam : Paṉai (Palm tree, Borassus flabellifer).

Tala purāṇam :

Sage Heraṇḍa, who went into the Kāvēri river at Valañcuḻi is believed to have emerged from it here. Viṣṇu is said to have offered worship and obtained the sacred (right whorl) conch in this sthala.

Special features :

1. There is a dent on the top portion of the liṅga. A dent is also said to be on the head of the sage Heraṇḍa also. It is supposed to have occured when he got down to netherland to bring the river Kāvēri back to land. A sculpture of this sage is in the temple.
2. It is a māṭakkōyil, one that is built well above the ground level on a small mound or hillock.
3. The minor shrines of this temple are of Vināyaka, Sūrya, Viśvanātha, Murukaṉ, Naṭarāja, Rāmanātha and Gajalakṣmī.
4. The idols of Campantar, Appar, Cuntarar and Māṇikkavācakar as well as that of Bhikṣāṭana, known as Vaṭṭaṉai Nāyakar (in this temple), near the Ampāḷ shrine are found in this temple.
5. The Ampāḷ shrine faces south.
6. The Sanctum sanctorum has beautiful sculptural embellishments.
7. The main liṅga is anointed with perfume prepared from civet (puṉukuccaṭṭam) and the oil of gumbenzion (cāmbirāṇittailam). The Svāmi, i.e., the liṅga, is worshipped with Kuvaḷai flowers. (blue nelumbo, Pontederia Monochoria vaginalis).
8. A festival known as "Paṭṭiṉattārai maṉṉaṉ varavēṟkum aitīkaviḻa", is conducted in this temple. The background to this festival is as follows :

A king is said to have gone hunting and then, sent false message to the palace of his death, hearing which the queen died of shock. The king was blamed for her death. It was suggested to the king to feed a thousand people everyday (sahasra bhojanam) and that the day on which a blessed holy man partakes the food, the bell at the entrance of the palace would ring. Paṭṭiṉattār, who heard of the mass feeding, went to Tiruvalampuram. He was asked to go around and enter through the back door. On the way, he saw gruel collected in a spot and unable to bear the pangs of hunger, proceeded to drink it. At that moment the bell of the palace tolled, indicating him to be the person who would absolve the king of his sin. The king hurried to Paṭṭinattār and paid respects to him.

9. An inscription dated to the period of Vikṛama Cōḻa refers to this sthala as "Rājarāja Vaḷanāṭṭu ākkūr nāṭṭu talaiccaṅkāṭṭut tiruvalampuram", the Svāmi as "Valampuri uṭaiyār" and the Ampāḷ as "taṭaṅkaṇ nācciyār". This inscription also informs us of a practice, which prevailed during that period, the practice of selling men to the temples, according to Jeya Senthilnathan (p. 459).

Sung by : Campantar : III : 103; Appar : IV : 55; VI : 58; Cuntarar: VII : 72.

TIRUVALITĀYAM

The sthala, Tiruvalitāyam, is about three kilometres from Villivakkam near Chennai. It is better known as Pāṭi.

Svāmi : Valitāyanātar, Vallīccuvarar

Ampāḷ : Tāyammai (Skt. Jagadāmbā)

Tirttam : Pārattuvāca tīrttam (Skt. Bhāradvāja Tīrtha), Aṉumat tīrttam (Skt. Hanumān tīrtha).

Tala purāṇam :

According to the sthala purāṇam, Hanumān offered worship here. This place was also worshipped by Ṛṣi Bhāradvāja who was cursed to become a bird known as Valiyaṉ (Karikkuruvi). He was redeemed from the curse by establishing

a pond and worshipping in this sthala. The temple gets its name from the name of the bird.

Special Features :

1. There are fourteen inscriptions about this temple. The idol of sage Bhāradvāja is found, with the face of the bird Valiyan̲ in this temple.
2. Bhāradvāja, Bṛhaspati and Hanumān offered worship here.
3. Campantar rendered a patikam about this sthala. In his patikam, he refers to the episode of receiving pure gold coins from Śiva.
4. The Tirttam, called Bhāradvāja tirttam, is a well. The water in this well is unusually sweet.
5. A Somāskanda shrine is located where, usually, the Vināyaka shrine is located. It is believed that Vināyaka married the two daughters of Brahmā, Kamalai and Vaḷḷi, here.
6. Since the original idol of Ampāḷ is mutilated, a new idol has been consecrated. Both the Lord and the Ampāḷ can be seen simultaneously from a point in the temple.

Sung by : Campantar : I : 3.

TIRUVALIVALAM

The sthala, Tiruvalivalam, is about nine and a half kilometres south east of Tiruvārūr. It is situated on the Tiruvārūr - Tirutturaippūṇṭi road route via Kēvaḷur. Other names of this sthala are Kon̲raivan̲am, Vilvavan̲am, Ēkaccakkara puram and Mun̲n̲ūr̲r̲umaṅkalam.

Svāmi : Manattuṇai nātar (Skt. Hṛdaya Kamalanātha)

Ampāḷ : Maḻaiyuṇkaṇṇi, Maḻaiyoṇkaṇṇi, Vaḷaiyaṅkaṇṇi, Aṅkayar̲kaṇṇi

Tirttam : Cakkara tirttam (Skt. Cakra tirtha), Caṅkara tirttam (Skt. Śankara tirtha).

Vṛkṣam : Pun̲n̲ai (Calophyllum inophyllum).

Tala purāṇam :

A bird Valiyan̲ (karikkuruvi) went around this temple and worshipped Śiva here. Hence this place acquired the name Valivalam. Kāraṇamāmun̲ivar worshipped the Svāmi in this sthala.

Special features :

1. The temple is a māṭakkōyil built by the king Kōcceṅkaṇan̲.
2. Here, Viṣṇu is known as Ēkacakra Nārayaṇapperumāḷ (Ekacakra Narāyaṇa)
3. Campantar, in his Tēvāram, mentions the high walls surrounding Valivalam as "varaitikal̲matil valivalam" "vān̲aṇaimatil valivalam" Cuntarar refers to the Ampāḷ of this sthala as "mal̲aiyōṇ kaṇṇi" in his verse.
4. In the circumambulatory passage are found Valampuri Vināyaka, Subrahmaṇya, Lakṣmī, Kāśī Viśvanātha and the Navagrahas.
5. The idols of the sixty three Nāyan̲mārs are found in this temple.
6. Skanda ṣaṣṭhi and an annual festival in the month of Cittirai (mid. April - mid. May) are conducted.
7. There are nine inscriptions in this temple belonging to the Cōḷa-period.

Sung by : Campantar : I : 50 , 123; Appar : VI : 48; Cuntarar : VIII : 67.

VAṆPĀRTTAN̲ PAN̲AṄKĀṬṬŪR

The sthala Vaṇpārttan̲ Pan̲aṅkāṭṭūr is also known as Panaṅkāṭṭūr. It is about fourteen and a half kilometres from Kāñci. This is better known as Tiruppanaṅkāṭu.

Deities in the Southern canniti :

Svāmi : Tālapurīcurar, Panaṅkāṭṭīcurar.

Ampāḷ : Kōmala patāmpāḷ, Amirtavalli (Skt. Amṛtavallī).

Tīrttam : Amuta tīrttam (Skt. Amṛta tīrtha).

Deities in the Northern Canniti :

Svāmi : Kirupānātēcurar (Skt. Kṛpānātheśvara)

Ampāḷ : Kirupānāyaki (Skt. Kṛpānāyakī)

Tīrttam : Jaṭākaṅkai (Skt. Jaṭāgaṅgā)

Vṛkṣam : Pan̲ai (Palmyrah tree, Borassus flabellifer)

Tala purāṇam :

Sage Agastya and sage Pulastya are believed to have worshipped here. This place is called Pa<u>n</u>aṅkāṭṭūr because the place was full of palm trees. To distinguish it from Puravār Panaṅkāṭṭūr, another Śiva sthala, this sthala was called as Vaṇpārttān Paṇaṅkāṭṭūr by Cuntarar.

Special Features :

1. Palm fruit is offered to the deity, during the worship. There are two palm trees of the same height near the Canniti. There are six Śaiva sthalas that have have palm trees within the temple. They are :
   1. Tirumaḻapāṭi
   2. Tiruppa<u>n</u>antāḷ
   3. Tiruppa<u>n</u>aiyūr
   4. Puravār Panaṅkāṭṭūr
   5. Vaṇpārttā<u>n</u> Paṇaṅkāṭṭūr
   6. Tiruōttūr

2. When Agastya worshipped this lord, Gaṅgā came as tīrtha from the locks of Śiva. This became the tīrtha here and is known as 'Caṭākaṅkai'. There is an idol of Gaṅgādevī on the banks of the pond.

3. The two shrines here have Gajapṛṣṭha Vimāna.

4. There is an oral tale associated with this sthala. The Lord once gave food to the tired Cuntarar and created a pond by scratching the earth with his toes to quench his thirst. This pond is now known as Ū<u>rr</u>uttīrttam (ū<u>rr</u>aṅkuḻi).

5. There are sculptures of Pulastya and Agastya in this temple.

6. Muruka<u>n</u> appears with Vaḷḷi and Teyvayā<u>n</u>ai. The peacock, mount of Muruka<u>n</u> faces a different direction.

7. In the month of Māci (mid. Feb. - mid. Mar.), a utsavam is conducted.

8. Several beautiful sculptures are found on coloumns of this temple.

Sung by : Cuntarar : VII : 86.

TIRUVANNIYŪR

The sthala, Tiruvanniyūr, is about eleven kilometres from Pūntōṭṭam. It is four kilometres from Tiruvīlimilalai. It is also known as Annūr and Anniyūr.

Svāmi : Aknīcuvarar (Skt.Agnīśvara), Akknipurīcurar (Agnipurīśvara).

Ampāḷ : Pārvati (Skt. Pārvatī), Kauri (Skt. Gaurī).

Tirttam : Akkini tīrttam (Skt. Agni tīrtha).

Vṛkṣam : Vanni (Prosopsis spicigera).

Tala purāṇam :

It is said that Agni worshipped Śiva here to be absolved of the sin of having participated in the sacrifice performed by Dakṣa. "Vanni" means fire (Skt. Vahni) and as Agni worshipped here, it came to be known as Vanniyūr.

Special features :

1. Ampāḷ who was born as the daughter of Kātyāyana performed tapa in this sthala in order to marry Śiva and, eventually, married him at Tiruvīlimilalai. Hence there is a belief that if the unmarried offer worship in this sthala, they would get married.
2. The walls of the Sanctum sanctorum contain the sculptures of Appar, Agni, Gaurī, Śivaliṅga, Kāmadhenu showering milk on the liṅga, Ṛṣabhārūḍha.
3. The minor shrines in this temple are of Vināyaka, Bālasubrahmaṇya and Gajalakṣmī.
4. The utsava mūrtis of Sōmāskanda and Naṭarāja of this temple are well-known for their artistry.

Sung by : Appar : V : 26.

TIRUVĀÑCIYAM

Tiruvāñciyam is about nine and a half kilometres west of Nannilam. Tiruvāñciyam is situated on the Nannilam - Kuṭavācal road. Other names of this sthala are Vāñciyappati, Cantanavanam, Jāntāraṇyam and Pūkailācam (Skt. Bhūkailāsa).

Svāmi : Vāñcilinkēcuvarar (Skt. Vāñcilingeśvara), Maruntīcuvarar, Vāñcīcar, Vāñcinātēcvarar.

Ampāḷ : Mankalanāyaki, Vāḻavantanāyaki.

Tīrttam : Kupta Kankai, (Skt.Gupta Gaṅgā), Yama tīrttam.

Vṛkṣam : Cantaṉam (Sandalwood, Santalum album)

Tala purāṇam :

Viṣṇu is said to have worshipped Śiva in this sthala in order to win the love of Lakṣmī.

Yama is said to have worshipped here. As this sthala is considered equal to Kāśi, those who meet their end here are said to have a peaceful death and liberation. There is a seperate temple for Yama in this sthala and a Yamavāhana for Svāmi.

Brahmā, sages Parāśara and Atri, Yajñapati and Indra are said to have worshipped Śiva here.

Campantar and Appar came here to worship the Svāmi after visiting Tiruvīḻimiḻalai. Cuntarar is said to have come to this sthala from Tiruvīḻimiḻalai after visiting Naṉṉilam.

Special features :

1. This east-facing temple has a five-tiered gopuram.
2. There is a sepeate shrine for Yama who is found with four arms holding a noose, a mace and a trident, in a seated posture. His right leg rests on the earth while the left is folded and placed on the seat. Next to him is found a ṛṣi.
3. The main deity is a Svayambhu linga.
4. The inner circumambulatory passage contains Veṇṇeyp piḷḷaiyār, Pañcabhūta lingas, Jyeṣṭhādevī, Sanīśvara, Aghoreśvara linga, Pañcanātheśvara linga, Mayūranātheśvara linga and Makālinkēcar (Skt. Mahālingeśa)
5. Next to the Naṭarāja sabhā are the idols of Yōga Bhairava, Sūrya, Candra and Rāhu.
6. Nandideva, in this temple, is known as Karuvarutta Tēvar.

7. It is considered auspicious to have a holy dip in the Gupta Gaṅgā tīrtha of this sthala on Sundays, in the month of Kārttikai (mid. Nov. - mid. Dec.).

8. Festivals are conducted during the month of Māci (mid. Feb. - mid. Mar.) beginning from the day of the star Makam; in the month of Āṭi (mid. July - mid. Aug.) on the day of the star Pūram and all the Sundays in the month of Kārttikai (mid. Nov.- mid. Dec.) are considered auspicious.

9. Later Cōḻa and Pāṇḍya inscriptions reveal that this sthala was referred to as "Kulōttuṅga Cōḻa Vaḷanāṭṭup Paṉaiyūr nāṭṭut tiruvāñciyam" and "Rājagambhīra caturvēti maṅkalam".

Sung by : Campantar : II : 7; Appar : V : 67; Cuntarar : VII : 76.

TIRUVĀṬPŌKKI

Vāṭpōkki is situated on the Kuḷittalai - Maṇappārai road. The other names of this sthala are Irattiṉakiri (Skt.Ratnagiri), Māṇikkamalai, Civāyamalai, and Ratanācalam. It is known as Aiyyarmalai now.

Svāmi : Rattinakirīcar, (Skt. Ratnagirīśa) Vāṭpōkkiṉātar, Irācaliṅkam, Muṭittaḻumpar, Malaikkoḻuntar, Cokkar, Māṇikkēcar and Ratnācalēcuvarar.

Ampāḷ : Curumpārkuḻali

Tala purāṇam :

An arya king, who lost his crown, came to Vāṭpōkki to recover it as instructed by Śiva. At Vāṭpōkki, Śiva came in the guise of a brāhmaṇa and asked the king to fill a huge cauldron with water. The king found that the cauldron could not be filled to the brim even after much effort.

He lost his patience and struck the brāhmaṇa with his sword, but the brahmin had vanished. Instead there was a scar on the Śivaliṅga. Therefore, Śiva, in this sthala, came to be known as Muṭittaḻumpaṉ 'The one with a scar on his crest'. The king realised his mistake and offered worship to the Svāmi, who returned his crown. Even now, the descendents of the king, known as Āriyappaṇṭāram, perform abhiṣeka with the

water from the river Kāvēri. There is another version with the crown of the king being substituted by precious gem, a ruby. An Arya king wanted a ruby from the Lord. The Lord asked him to fill a small tub with the water of Kaveri. When he could not fill it he raised his sword on the Lord. The Lord gave him the ruby, but the king did not want it. Instead, he performed service to Śiva and attained liberation.

Indra, Cayantan, (Jayanta), Vāyu, Āticēcan (Skt. Ādiśeṣa), Vīracēnan, the Saptamātṛkās, Durgā, and Agastya worshipped here. As Agastya offered worship during mid -day and received the blessings of Śiva, he is referred to as Mattiyāna Īcuvarar (The Lord of the mid-day) (Skt. Madhyāhneśvara).

Special features :

1. This temple is situated on top of a hill. At the foot of the hill is the temple of Prārtanai Vināyakar. Those who climb the hill offer worship to this Vināyaka first and then climb up.
2. There are images of Vairapperumāḷ at the foot of the hill and in the temple. He was a cowherd and a fervent devotee of Śiva. He cut his head off and offered it to the Lord on the fulfilment of his prayer. He is believed to guard this hill.
3. The idols of Appar, Campantar, Cuntarar and Māṇikkavācakar, are found in a minor shrine at the foot of the hill.
4. One reaches "Ukantām paṭi" after climbing seven hundred and fifty steps out of one thousand one hundred and forty steps where the shrines of Vināyaka and of the ampāḷ Curumpār Kuḻali, facing east, are situated. Vāṭpōkkinatar shrine is found a little higher.
5. As one enters the temple on top of the hill, the first shrine is that of Taṭciṇāmūrti (Skt. Dakṣiṇāmūrti).
6. The main deity, a Svayambhu liṅga, referred to as Ratnakirīcar and Māṇikkaīcar by Cuntarar in his Tēvāram, faces west. The deity is also known as 'Rācaliṅkaīcar', as the ārya king offered worship to this linga. The sun's rays fall on the Lord through

the latticed window (cāḷaram) on the opposite wall, on Śivarāttri day, the day prior to as well as the day following Śivarātri.

7. The "Poyvācik Kopparai" (cauldron), referred to in the sthala purāṇa, is in the form of a small water - storage trough before the liṅga.

8. Eleven ceṭṭiyārs used to sit on a rock on the way to the temple, known as "Poṉṉiṭu Pāṟai" and divide their day's income. Everyday, they had to divide their income inevitably by tweleve parts, which made them decide to donate the twelth part to the temple. From then, they came to be known as the Paṉṉireṇṭām ceṭṭiyār.

9. The minor shrines of this temple are for Naṭarāja Śivakāmī, Subrahmaṇya and Vairapperumāḷ. This deity is offered abhiṣeka daily by the "Paṉṉireṇṭām ceṭṭiyār" community with ten pots of water from the Kāvēri. The abhiṣeka is performed by the temple priest (Kurukkaḷ).

10. It is believed that crows do not fly above the hill top or near the temple because a crow is said to have upset the pot of milk brought to the temple. The crow was burnt to ashes by the enraged Śiva and, since then, crows are not to be found near the temple. The vessels used for the abhiṣeka (ritual bathing) contain an engraving of the crow, in this temple. The hill is referred to as "Kākam aṇukā malai" (the hill which crows do not approach).

11. There is a belief that the thunder (iṭi) offers worship here once in twelve years.

12. There is a tradition among the devotees of worshipping the deities of Kaṭamparkōyil, Ratnakiri (Tiruvāṭpōkki) and Tiru Inkōimalai on a single day during morning, mid-day and evening. This can be understood from the proverb "Kālaikkaṭampar, Mattiyāṉac cokkar, antit tiruvīnkōynātar" prevalent locally.

13. A ten-day festival is conducted in the month of Cittirai (mid. Apr. - mid. May), starting from the day of the star Hasta, every year. All mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious for worship.

14. Inscriptions refer to the Svāmi as "Tirumāṇikkamalai uṭaiya nāyaṉār and Tirumāṇikkamalai makātēvar", and the ampāḷ as 'Haravaṭcēcvari".

Sung by : Campantar : V : 86.

TIRUVĀYMŪR

The sthala, Tiruvāymūr, is about thirteen kilometres from Tirunellikā. Tiruvāymūr can be reached by the Nāgappaṭṭinam - Tirutturaippūṇṭi road route via Eṭṭikkuṭi. Another name of this sthala is Līlāhāsyapuram.

Svāmi : Vāymūrnātar

Ampāḷ : Pāliṉunaṉmoḻi ammai (Skt. Kṣirōba vacanī), Pālin naṉmoḻiyāḷ

Tīrttam : Curiya tīrttam (Skt. Sūrya tīrtha)

Vṛkṣam : Palā (Jack fruit, Artocapus integrifolia)

Tala purāṇam :

This is one of the Sapta Viṭaṅka sthalas. Tyāgarāja is known as Nīlaviṭaṅka here, his dance form being Kamala naṭaṉam. It is one of the sixty four types of dances. He is on a Rattnacimmācaṉam throne. Sūrya worshipped Śiva here.

Special features :

1. This east-facing temple has a three-tiered gopuram.
2. In the outer circumambulatory passage are found idols of Appar, Campantar, Cuntarar, Māṇikkavācakar and Bhairava and in the inner circumambulatory passage Vināyaka, Subrahmaṇya with Vaḷḷi and Teivayāṉai (Skt. Devasenā) and Mahālakṣmī are found.
3. The Naṭarāja mūrti is a beautiful icon in this temple.
4. The Navagrahas in this temple are found in a single row, a unique feature.
5. To the south of the Sanctum sanctorum is a minor shrine of Nīlaviṭaṅkar and to the north is a minor shrine for Vedāraṇyeśvara.

6. The niche sculpture of Dakṣiṇāmūrti on the exterior wall of the Sanctum sanctorum is found to be seated on a Ṛṣabha (a bull).

7. Special abhiṣeka is performed for Tyāgarāja on the first day of the month of Aippaci (mid. Oct. - mid. Nov.).

8. Śiva revealed himself to Appar and Campantar here.

Sung by : Campantar: II : 111; Appar : V : 50; VI : 77.

TIRUVĀḶKOḶIPPUTTŪR

The sthala, Tiruvāḻkoḷiputtūr, is about eight kilometres from Vaittīcuvaran temple towards Tiruppaṉantāḷ, close to Ilantōppu. The sthala purāṇa refers to this sthala as Vāḷoḷipputtūr, but, it is known as Tiruvāḷapputtūr, locally.

Svāmi : Māṇikkavaṇṇar, Rattinapurīcuvarar (Skt.Ratnapurīśvara)

Ampāḷ : Vaṇṭuvār Pūṅkuḻalnāyaki, Piramakuṇṭalāmpāḷ, Vaṇṭamar pūṅkuḻali

Tīrttam : Padmatīrtha, Brahma tīrtha

Vṛkṣam : Vākai (West Indian Pea tree, Sirissa albizzia)

Tala purāṇam :

During the course of his pilgrimage, Arjuna came to this sthala with a raging thirst. Śiva appeared in the guise of an old brāhmaṇa and gave him a mace which would produce water if fixed near a Vākai tree. Arjuna, in turn, left his sword in the care of the old man while he went to drink water. The old man hid it in an anthill near the Vaṉṉi tree. On his return, unable to find both his sword and the old man, Arjuna realised that it was Śiva who had come. Arjuna worshipped Him, and Śiva revealed the sword. Therefore, the place is known as Vāḷkoḷippuṟṟūr (Vāḷ + oḷi + puṟṟūr).

This sthala is known as Araratanapuram, as Viṣṇu is said to have established a ruby liṅga and offered worship to it here.

Vāsukī, the serpent, is said to have worshipped Śiva here and was blessed to be an ornament on his body. As Vāsuki

lived in an ant-hill in this sthala, this place was originally known as Purrūr.

Special features :

1. The temple faces east and the Piramatīrttam is a tank opposite the temple.
2. The minor shrines of this temple are for Vināyaka, Subrahmaṇya, Gajalakṣmī, Sarasvatī, Bhairava and Candra. There is a Naṭarāja sabhā.
3. Special worship is offered to the Durgā, a niche sculpture on the North exterior wall of the Sanctum sanctorum. Navarātrī, Kārttikai deepam and the Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious in this temple.
4. There are five liṅgas known as Pañcapāṇḍava liṅgas, believed to have been consecrated and worshipped by Pañcapāṇḍavas.
5. Draupadī is said to have offered worship to the Valampuri Vināyaka in this temple.

Sung by : Campantar : I : 40, II : 94; Cuntarar : VII : 57.

TIRUVĀNMIYŪR

Tiruvānmiyūr is about four kilometres from Adaiyar in Chennai.

Svāmi : Pālvaṇṇanātar, Maruntīcar, Aucatapurīcuvarar, (Skt. Auṣadhapurīśvara) Vētapurīcuvara (Skt. Vedapurīśvara), Vanmīkēcuvarar (Skt. Vālmikeśvara).

Ampāḷ : Tirupuracuntari, (Skt.Tripurasundarī), Cokkanāyaki.

Tīrttam : Ñānatāyini, Civakaṅkai (Śivagaṅgā).

Vṛkṣam : Vanni (Prosopis spicigera).

Tala Purāṇam :

The liṅga is a Svaymbhu liṅga. The cow Kāmadhenu performed Abhiṣeka with her milk and, hence, the liṅga was known as Pālvaṇṇanātar. The liṅga bears the foot prints of the cow. The Lord instructed Agastya on medicinal herbs (Tam. Maruntu, Skt. Auṣadha) here and, so, is known as Maruntīcar.

Special Features :

1. Tyāgarāja is the Utsava mūrti in this temple.
2. Brahmōtsava is conducted during the month of Cittirai (mid. Apr. - mid. May)
3. Special worship is offered every month on the full Moon day. It is said that the Vedas offered worship here.
4. Sūrya and Ṛṣi Bhṛṅgi worshipped the Lord here.
5. The well-known poet Appaiya Dīkṣita lived close by and used to worship at the temple everyday. Once, the place was flooded and he could not reach the temple. When he prayed to Śiva, the Lord turned West, where Appaiya Dīkṣita was standing, and he remains facing this direction even now.
6. On the Vimāna of the Canniti of 'Vijaya Gaṇapati', sixteen Vināyakas, called 'Ṣoḍaśa Gaṇapati', can be seen.
7. There is another Śiva temple called Vāṉmīkanātar, temple close by. Śiva is believed to have appeared to Vālmīki Ṛṣi here.

Sung by : Campantar : II : 4, 55; Appar : V : 82.

TIRUVICAYAMAṄKAI

Vicayamaṅkai is about six and a half kilometres from Cuntarapperumāḷ Kōyil railway station and two kilometres from Tiruvaikāvūr.

Svāmi : Vijayanātēcuvarar, (Skt. Vijayanātheśvara) Vijayanātar

Ampāḷ : Maṅkaiṉāyaki, Maṅkaḷāmpikai (Skt. Maṅgalāmbikā).

Tirttam : Arjuna tīrttam

Tala purāṇam :

It is said that, in this sthala, Arjuna performed tapa to please Śiva and obtained the Pāśupata weapon from him. As Vijaya (Arjuna) offered worship, this sthala came to be known as Vijayamaṅkai.

Special features :

1. The main deity, a liṅga, bears the scar said to be caused by the arrow of Arjuna.

2. There are shrines of Ampāḷ, Navagrahas and Śanīśvara.
3. Dakṣiṇāmūrti's sculpture alone is found on the exterior wall of the Sanctum sanctorum.

Sung by : Campantar : III : 17; Appar : V : 17.

TIRUVIYALŪR

Tiruviyalūr is about six and a half kilometres east of Kumbakōṇam. It can be reached by the Tiruviṭaimarutūr - Vepattūr road also. This place is known as Tiruvicalūr, Paṇṭāravaṭai Tiruvircalūr and Tiruvicainallūr today.

Svāmi : Civayōkinātar, Yōkānantēcuvarar, (Skt. Yoganandeśvara) Vilvāraṇyēcuvarar, (Skt. Bilvāraṇyeśvara), Purātaṉēcuvarar, (Skt. Purātaneśvara).

Ampāḷ : Cāntanāyaki, Cauntaranāyaki (Skt. Saundaranāyakī).

Tīrttam : Caṭāyu (Skt. Jaṭāyu) Tīrttam.

Vṛkṣam : Aracu (Pipal tree, Ficus religiosa)

Tala purāṇam :

A devotee, who served at the temple of Tirumaṅkalakkuṭi, died there. When he was brought from Tirumaṇkalakkuṭi to Tiruviyalūr, he was brought back to life by the grace of the Ampāḷ of Tirumaṅkalakkuṭi. It is in this sthala that Brahmā, who was born as the son of Viṣṇuśarma, performed tapa with his seven brothers and merged with the Śivaliṅga on the night of Śivarātrī.

Special features :

1. Jaṭāyu is said to have worshipped here.
2. It is believed that Agastya performs pūja here every Śivarātri.
3. The temple is under the management of the Tanjore palace.
4. Inscriptions of the Cōḻa kings, Parāntakaṉ II and Rājendra, are found in this temple.
5. The Cōḻa period inscriptions refer to the Svāmi as Tiruvicalūr tēva paṭṭakārar, Civayōganātar" and the sthala as belonging to "Vaṭakarai Rajendra cimma Cōlavaḷanāṭṭu maṇṇināṭṭu pirmatēyamāṉa vēppattūr Cōḻa mārttāṇṭa caturvēti maṅkalam"

Sung by : Campantar I : 13.

TIRUVIḶANAKAR

Viḷanakar is about seven kilometres to the east of Mayilāṭuturai. It can also be reached from Maṇṇampantal, the station next to Mayilāṭuturai. Viḷanakar is about seventeen and a half kilometres from Maṇṇampantal. It is six kilometres from Mayilāṭuturai on the Poraiyāru road.

Svāmi : Turaikāṭṭumvaḷḷal, Uciravaṉēcuvarar

Ampāḷ : Vēyurutōḷiyammai, Kampaṉa tōḷiyammai

Tirttam : Kāvēri (Meyñāṉa tirttam)

Tala purāṇam :

A brāhmaṇa, Aruḷvittaṉ, rendered service to Śiva by stringing flowers into garlands for the Svāmi. While crossing the river oneday, Aruḷvittaṉ was caught unawares in flash floods, despite which he managed to hold the basket containing the garlands aloft. Śiva, pleased with the devotees's sincerity and perseverance, guided him to the banks.

Campantar, after offering worship at Kaṭaimuṭi, proceeded to Mayilātuturai. His pilgrimage was impeded by floods in the river. Campantar prayed to Śiva to send someone to help him cross the river. Śiva is said to have come in the guise of a hunter and guided Campantar to the opposite bank Himself. It is believed that the flood waters receded to the level of Campantar's feet, enabling him to cross the river with Śiva. Campantar realised the identity of his guide after He disappeared and rendered a patikam addressing the Svāmi as 'turaikāṭṭum vaḷḷal.

A king, Kapittaṉ, is said to have offered worship at this sthala in order to be absolved of his Brahmahatyā doṣa.

Special features :

1. Śiva is said to reside in all the four directions around this temple, as vaḷḷal, viz as

   a) Mayūranāta vaḷḷal at Mayilāṭuturai, in the centre,
   b) Turaikāṭṭum vaḷḷal at Viḷanakar (here), to the east,
   c) Mōḻikāṭṭum vaḷḷal at Peruñcēri to the south,
   d) Vaḻikāṭṭum vaḷḷal at Mūvālūr to the west and
   e) Kaikāṭṭum vaḷḷal (Skt. Dakṣiṇāmūrti) at Uttara Mayilāṭuturai, to the north.

2. There are three inscriptions. The Svāmi is referred to as "Tuṟaikkāṭṭumtampirāṉār and Tuṟaināṭṭuvāṉ in these inscriptions.

Sung by : Campantar : II: 8, 78.

TIRUVIḶAMAR

The sthala Tiruviḷamar is about three kilometers from Tiruvārūr. It is on the Tiruvārūr - Tanjore road. Tiruviḷamar is known as Viḷamaḷ amongst the local residents.

Svāmi : Patañcali Manōkarar

Ampāḷ : Yāḻiṉumeṉmoḻiyammai, Maturapāciṉi (Skt. Madhurabhāṣiṇī).

Tīrttam : Akkiṉi tīrttam (Skt. Agni tīrtha).

Tala purāṇam :

It is said that Sage Patañjali worshipped Śiva here. The idols of Patañjali and sage Vyāghrapāda are found in the temple.

Special features :

1. Idols of Śanīśvara, Candra, Sūrya, Vināyaka, and Gajalakṣmī are found in the circumambulatory passage.
2. There is a minor shrine for Bhairava, facing south, in this temple.

Sung by : Campantar : III : 88.

TIRUVIṞKUṬIVĪRAṬṬAM

The sthala, Tirviṟkuṭi vīraṭṭam, is about four and a half kilometres from Viṟkuṭi railway station. It is five kilometres on the Mayilāṭuturai - Kāraikkuṭi route.

Svāmi : Vīrattāṇēcurar

Ampāḷ : Ēlavār kuḻali, Parimaḷa nāyaki.

Tīrttam : Cakra tīrttam (Skt. Cakra tīrtha), Caṅka tīrttam (Skt. Śaṅkha tīrtha).

Vṛkṣam : Tulasi (basil, Ocinum Sanctum).

Tala purāṇam :

This sthala is one of the eight viraṭṭams where Śiva performed valourous deeds. It is said that Śiva killed Jalandharāsura, here, with the cakra. The Utsavamūrti holds a cakra. This cakra was later given to Viṣṇu, who is said to have accepted Bṛndā, the wife of the asura, as basil (Tulasī). This sthala is also known as Viruntā mayāṉam (Skt. Vṛndā smaśāna)

Special features :

1. The temple has a five-tiered gopuram.
2. There is a minor shrine for Vināyaka near the tīrttam and a Śiva shrine, where Viṣṇu is said to have offered worship, in the outer circumambulatory passage.
3. The inner circumambulatory passage contains the shrines of Mahālakṣmī. Subrahmaṇya with Vaḷḷi and Teyvayāṉai (Skt. Devasenā) Bhairava, Navagrahas, and Piṭāri.
4. The idols of Bhairava, Śanīśvara, Sūrya, a well, known as Ñāṉa tīrttam, and the bed chamber (Paḷḷiyaṟai) are also in the inner circumambulatory passage.
5. The twelve signs of the zodiac are represented in sculptures in the maṇḍapa opposite to the Ampāḷ shrine. The outlet (gomukha) for the abhiṣeka water outside the Ampāḷ shrine is unique, as it is held aloft by the sculpture of a lady.
6. The main deity is a Svayambhu liṅga.
7. A unique utsava murti of Jalandharavada mūrti is found in this temple, where Śiva holds a discus (cakra) in his right palm, the others holding the deer, battle axe etc.

Sung by : Campantar : II : 108.

TIRUVIṞKŌLAM

This sthala is about nine and a half kilometres from Kaṭamputtūr railway junction. It is also known as Tirukkūvam. It can be reached by road and is situated on the Chennai - Bangalore road with a diversion near, Cuṅkuvarcattiram via the Pērampākkam - Tiruvaḷḷūr road.

Svāmi : Tiripurāntakar (Skt. Tripurāntaka), Tiruvi<u>r</u>kōlanātar.

Ampāḷ : Tiripurāntaki (Skt. Tripurāntakī), Tiripuracuntari (Skt. Tripurasundarī)

Tala Purāṇam :

It is said that when Śiva went in his chariot to kill the demons in Tripura, the axle of the chariot broke. Śiva stayed here for sometime, armed with his bow and arrow. Therefore, the sthala came to be known as Vi<u>r</u>kōlam from 'Vil' and 'kōlam' (appearence with the bow). The sthala purāṇa was written by Civappirakāca svāmikaḷ.

Special Features :

1. It is believed that when Kāḷi argued with Śiva, regarding who was the better dancer of the two, at Tiruvālankāṭu, and danced, competing with Him, a bell fell from her anklet at this sthala. Since the Ampāḷ argued with Śiva here, She is called 'Tarka Mātā' ('She who argued' from 'Tarka'- 'to argue').
2. There is an idol of 'Acci<u>r</u>utta Vināyakar' in this sthala (the Vināyaka who broke the axle of the chariot).
3. Bhairava has a separate ca<u>nn</u>iti here but his mount, the dog, is not found. It is said that when Bhairava went to bring together the Dēvas, for the war against the Tripuras, he lost his dog.
4. Naṭarāja performs the 'Rakṣānaṭana' on the Tenth day of the yearly utsava, to signify the episode of His bestowing grace upon Kāli.
5. It is believed that if a flood is impending, the liṅga will turn pale and if there is an impending war, it would be tinted red.
6. Water for Abhiṣeka is brought from a particular place in the River Kūvam by a person appointed for this task. If water brought from any other place is used, ants appear on the liṅga.
7. Milk for Abhiṣeka is also brought everyday from a village called 'Piñcivākkam' by a cow herd. When he brings it to the temple, he does not place the vessel anywhere on the ground on the way.

Sung by : Campantar : III : 23.

TIRUVĪḺIMIḺALAI

Tiruvīḻimiḻalai is about ten kilometres from Pūntōṭṭam railway station. As the place abounded with Vīḻi plants, it came to be known as Vīḻimiḻalai. The other names of this sthala are Bhūkailāsa, Kalyāṇapuram, Pañcakkarapuram, Dakṣiṇa kāśī, Ṣaṇmaṅgalasthalam, Śvetakāṉaṉam, Ākācanakaram, Pañcāraṇyam, Nēttirārppaṇapuram and Teciṉivaṉam.

Svāmi : Viḻiyaḻakēcurar, Nētrārppaṇēcuvarar (Skt. Netrārpaṇeśvara).

Ampāḷ : Aḻakumulaiyammai, Piṟukatcuntarakucāmpikai (Skt. Bṛhatsundarakucāmbikā).

Tīrttam : Viṣṇu tīrttam.

Vṛkṣam : Viḻi (Cadaba indica).

Tala purāṇam :

It is said that Viṣṇu worshipped Śiva with thousand red lotus flowers to obtain the Sudarśana cakra from Him. One day, he fell short by a single flower and Viṣṇu offered His eye to compensate for it. Śiva, pleased with His devotion, bestowed the cakra upon Him.

During a famine, Appar and Campantar received gold coins from the Svāmi and offered food to the devotees in this sthala.

Śiva is said to have appeared on the Viṇṇili vimāṉam of this temple before Campantar, in the form in which He resides at Cīrkaḻi.

Yajñapati and Kṛṣṇa worshipped in this sthala. Bhikṣāṭaṇa, Ratidevī, Sage Vasiṣṭha, Kāmadhenu and Manu worshipped Śiva here.

Special features :

1. The circumambulatory passage next to the inner gopuram has two (circular) platforms,where Śiva is said to have placed gold coins for Campantar and Appar.

2. The outer circumambulatory passage has the minor shrines of Paṭikkācu Vināyakar on the south; Sōmāskanda, Murukaṉ, and Mahālakṣmī on the west and Caṇḍēśvara on the northern side.

3. It is said that the Viṇṇiḻi vimāṉam (a chariot which descended from the sky), in which Viṣṇu came to this earth, became the emple here. It is identified with the Sanctum sanctorum, which ıppears to be borne by sixteen lions, an unique architectural eature.

4. Behind the main deity, the liṅga, is found the sculptures of Śiva and Pārvtī, in the Tirumaṇakkōlam.

5. Śiva as Kalyāṇa Cuntarar, the bridegroom, is found in a seperate maṇḍapa. Viṣṇu's eye with which He replaced a lotus flower is found on the feet of this bridegroom.

6. The utsava mūrtis of Naṭarāja, Sōmāskanda, Candraśekhara, Cakrāḍana, Bhikṣāṭana, Kālasaṁhāra, Cuvarkkāvataṉēcuvar and the Nāyaṉmārs are preserved in this temple.

7. There are twenty five tirttams around this temple, some of which are Padma tīrttam, Puṣkariṇi, Viṣṇu tīrttam, Tirivēṇi caṅkamam, Kupēra tīrttam, Intira tīrttam, Varuṇa tīrttam, Lakṣmī tīrttam and Vasiṣṭha tīrttam.

Sung by : Campantar: I: 11, 20, 35, 82, 92, 124, 132; III : 9, 80, 85, 98, 111, 116, 119; Appar : IV : 64, 95; V : 12, 13; VI : 50, 51, 52, 53; Cuntarar : VII : 88.

TIRUVEÑCAMĀKKŪṬAL

Tiruveñcamākkūṭal is now known as Veñcāmaṅkūṭalūr. It is on the Karūr - Dindugal bus route and there are town buses from Karūr.

Svāmi : Kalyāṇavikirtēccuvarar.

Ampāḷ : Paṇṇērmoḻiyammai (Skt. Madhura bhāṣiṇī).

Tirttam : Kuṭakaṉāṟu.

Special features :

1. This region was ruled by a hunter chieftain called Veñcamaṉ and there is also a confluence (Kūṭal) of a forest river Kaṉyāṟu and the river Kuṭavaṉ. Therefore, it is called Veñcamākkūṭal.

2. There is an episode associated with Cuntarar that is believed to have taken place here. When Cuntarar sang a patikam here,

Śiva pawned his own sons to Pārvatī, who was in the form of an old woman, obtained gold coins from her and gave it to Cuntarar.

3. There are idols of Sūrya and Candra in the circumambulatory passage.

4. There are idols of Sōmāskanda, Naṭarāja and Subrahmaṇya in the temple.

5. This temple was destroyed in floods in 1977 and was renovated in 1982.

Sung by : Cuntarar : VII : 42.

TIRUVEṆKĀṬU

Tiruveṇkāṭu is about eleven kilometres southeast of Cīrkāḻi and eleven kilometres east of Vaittiśvaran koil. Tiruveṇkāṭu lies on the Mayilāṭuturai - Maṅkaimaṭam road. The other names of this sthala are Vētāraṇyam and Śvetavaṉam.

Svāmi : Veṇkāṭar (Skt. Śvetāraṇyeśvara), Tiruveṇkāṭṭunātar

Ampāḷ : Vēyaṉaiya tōḷumai, Paṇmoyttaiṉmoḻiyāḷ, Piramavittiyā nāyaki (Skt. Brahma vidyānāyakī)

Tīrttam : Candra, Sūrya and Agni tīrtha (Mukkuḷam).

Vṛkṣam : Vilvam (Beal, Aegle marmelos), Koṉrai (Cassia fistula), Āl (Banyan, Ficus dalhouseae).

Tala Purāṇam :

It is said that Śiva vanquished Yama twice, to protect the sage Śvetaketu and also the king Śvetarāja here.

Special features :

1. This east-facing temple has a five-tiered gopuram.

2. Vināyaka and Meykkaṇṭār shrines are situated near the Akkṉi tīrttam and a minor shrine, housing the Sūryatīrtha liṅga, is near the Sūrya tīrtha.

3. The minor shrines of Āṟumukaṉ, Candra and Budha (Mercury) are near the Ampāḷ shrine. Budha is given importance in this sthala, and devotees who visit the temple circumambulate Him in order to complete their visit to this sthala.

4. There is a Piramapīṭam next to the minor shrine of Budha. Ampāḷ is said to have imparted knowledge to Brahmā at this spot. She is known hence as Piramavityāmpikai (Skt. Brahmavidyāmbikā).

5. There is a resting chamber (paḷḷiyaṟai) to the right side of the Ampāḷ shrine and the minor shrines of Piḷḷai iṭukki Ampāḷ and Cukkiravāra ammaṉ in the inner circumambulatory passage.

6. Vināyaka, a liṅga worshipped by Candra and a pair of feet, known as Rudrapāda, are found beneath the Vaṭāla (Vaṭa - āl) tree (Banyan - sthala vṛkṣam).

7. The utsavamūrti of the sixty three nāyaṉmārs and idols of Vīrabhadra, Iṭumpaṉ, Sukhāsanamūrti, Nāgaliṅga, Vināyaka, Appar, Campantar, Cuntarar, Māṇikka vācakar, and Viśveśvara are found.

8. The minor shrines of Bhadrakāli, Gajalakṣmī and Aghoramūrti are found in this temple. Aghoramūrti has eight arms and is seen holding a trident with two of his arms, as He killed the son of Jalandhara. This took place on the day of the star Pūram, on a Sunday.

9. The Naṭarāja sabhā in this temple is similar to the one in Cidambaram. There is a crystal liṅga (Skt. sphaṭikaliṅga) in the sabhā.

10. Bhairava, Kāśī Tuntira Vināyaka and Aṣṭabhuja Durgā are found in this temple. Durgā faces west here, which is a unique feature. Worshipping Durgā in this sthala is believed to lead to a happy marriage.

11. Festival is conducted in the month of Māci (mid. Feb. - mid. Mar.) annually, on the day of the star Makam.

Sung by : Campantar: II : 48, 61; Appar : V : 49; VI : 35; Cuntarar: VII : 6.

TIRUVEṆṬUṞAI

Tiru Veṇṭuṟai is about nine and a half kilometres from Maṉṉārkuṭi. It is also known as Piramarapuri (Skt. Bhramarapuri). This sthala can be reached by three different road routes viz Maṉṉārkuṭi - Virākki road route, Maṉṉārkuṭi-

Cēntaṅkuṭi road route and Tirutturaippūṇṭi - Maṉṉārkuṭi road via Virākki. It is knwon as Vaṇṭuturai at present.

Svāmi : Vaṇṭuturainātar, Piramarapurīcuvarar (Skt.Bhramarapureśvara), Piramarēcvarar(Skt. Bhramareśvara), Veṇṭurainātar

Ampāḷ : Vēlnetuṅkaṇṇiyammai, Pirahatāmpāḷ (Skt. Bṛhadāmbā)

Tīrttam : Akattiya (Skt. Agastya) tīrttam, Pirama tīrttam (Skt.Brahma tīrtha)

Vṛkṣam : Vilvam (Beal, Aegle marmelos)

Tala purāṇam :

Sage Bhṛṅgi circumambulated Śiva in the form of a bee, excluding Pārvatī who is the left half of Svāmi. The enraged Ampāḷ cursed the sage and he stayed in this sthala as a bee and worshipped Śiva.

Brahmā, Viṣṇu, Dhruva and Vidyādharas worshipped Śiva in this sthala.

Special features :

1. This east-facing temple has a three-tiered gopuram.
2. The minor shrines of Mahābodha Gaṇapati and Subrahmaṇya are found in the circumambulatory passage.
3. The idol of Bhikṣaṭana in the circumambulatory passage is worshipped by pilgrims.
4. The other minor shrines are of Naṭarāja sabhā and Caṇḍeśvara in this temple.

Sung by : Campantar: II : 61.

TIRUVEṆṆIYŪR

Tiruveṇṇiyūr is about a kilometre from Veṇṇi railway staion. It can be reached by two road routes viz. the Tanjore - Niṭamaṅkalam road and the Tanjore-Tiruvārūr road routes. Tiruveṇṇi is known as Kōyilveṇṇi at present

Svāmi : Veṇṇik Karumpar, Veṇṇi nātar, Veṇṇi karumpēcuvarar.

Ampāḷ : Aḻakiyanāyaki, Cuntaranāyaki (Skt. Sundaranāyakī)

Tirttam : Cūrya tirttam, Cantra tirttam (Skt. Sūrya tirtha, Candra tirtha)

Vṛkṣam : Sugarcane (Sacharum afficinarum)

Tala purāṇam :

It is said that, when there was a dispute between two sages in a field of sugarcane and Nandiyāvartta, Mucukuntan, who heard their loud quarrel mediated. He perceived the presence of Svāmi there and built this temple. The liṅga in this temple appears like a bunch of sugarcanes tied together.

Special features :

1. This east-facing temple has a three-tired gopuram
2. Vināyaka, Murukan, Gajalakṣmī, Bhairava and the Navagrahas are found in the circumambulatory passage in addition to a minor shrine for Caṇḍeśvara.
3. The main deity is a Svayambhu liṅga.
4. There is a tradition of hanging bangles on a pole near the pillar opposite to the Ampāḷ shrine as an offering to Ampāḷ.
5. Navarātri, Ṣaṣṭi and the day of the star Uttiram in the month of Paṅkuni (mid. Mar. - mid. Apr.) are the festival days in this temple.
6. Inscriptions belonging to Rājarāja and Kulōttuṅga period are found in this temple. In these Cōla inscriptions, this sthala is referred to as "cuttamali vaḷanāṭṭu veṇṇik kūrrattu veṇṇi". An inscription, dated to 1196 A.D., informs us that this temple had glorious times in the 12th century A.D.

Sung by : Campantar : II : 14; Appar: V : 173; VI : 59.

TIRUVEṆṆEYNALLŪR

The sthala, Tiruveṇṇeynallūr, is on the Paṇruṭṭi - Aracūr bus route. There are buses from Viluppuram. It is also about eighteen kilometres from Tirukkōvilūr. There is a railway station at this sthala and the temple is about five kilometres from the station.

Svāmi : Kirupāpuricuvarar (Skt. Kṛpāpuriśvara), Vēṇupuricuvarar, Aruṭṭuṟainātar, Taṭuttāṭkoṇṭār.

Ampāḷ : Maṅkalāmpikai, Vēṟkaṇṇiyammai.

Tirttam : Taṇṭa tirttam (Skt. Daṇḍa tirtha)

Vṛkṣam : Mūṅkil (Bamboo, Bambusa arundinacea)

Tala purāṇam :

Pārvati, once, performed tapa here within a fort of butter (veṇṇey). The temple is also called Aruḷtuṟai (Place of grace) because she received Śiva's blessings here. It is believed that the four Vedas worshipped Śiva here in the form of Bamboo reeds and so the place is called Veṇupuram (Skt. Veṇu - bamboo)

Special features :

1. This sthala is very closely associated with Cuntarar. It was here that Śiva, in the form of an old man, claimed that Cuntarar was his slave and then revealed Himself to Cuntarar. The place where this case was argued is called 'Vaḻakku tirtta Maṇṭapam'. The first patikam of Cuntarar was sung at this sthala. (See Cuntarar)

2. Meykaṇṭār, the author of Civañāṉapōtam, a Śaiva siddhanta text, lived here. His samādhi is in the north street.

3. On the Vimānam is the Ṛṣabhārūḍhamūrti, who appeared before Cuntarar. There is a caṉṉiti to Cuntarar below, directly opposite to the Vimānam. Here, Cuntarar is seen holding a palm leaf (produced by Śiva to prove that Cuntarar was his vassal) in his hands.

4. This is also the birth-place of Caṭaiyappa vaḷḷal, the patron of Kampar.

Sung by : Cuntarar : VII : 1.

TIRUVEṆPĀKKAM

Tiruveṇpākkam is about eleven kilometres from Tiruvaḷḷūr. It can be reached by bus from Tiruvallur. This temple has been relocated from its

original location of Tiruviḷamputūr which was one of the villages on the banks of the river Kuśasthali. When the Pūṇṭi reservoir was built, this village was also taken up by the waters of the Reservoir. The temple was moved to the present site in 1968.

Svāmi : Ūṉṟicuvarar, Ātārataṇṭēcuvarar (Skt. Ādhāra-daṇḍeśvara)

Ampāḷ : Miṉṉoḷiyammai (Skt. Taṭitgaurī)

Vṛkṣam : Ilantai (Zizyphus jujuba)

Tala purāṇam :

Cuntarar received a supporting staff from the Lord at this sthala when he lost his eyesight. The name, Ūṉṟicuvarar, comes from this episode. Ūṉṟūkōl is a staff and the Lord is called thus, as he gave a staff to Cuntarar. It is said that when Cuntarar left for Kāñcipuram from here, Pārvatī appeared before him dazzling as lightning every now and then. Hence, she was called Miṉṉoḷiyammai.

Special Features :

1. There is an idol of Cuntarar facing the Lord.
2. When the Lord gave the blind Cuntarar a staff instead of restoring his eyesight, Cuntarar, in his anger, threw the staff. It hit the Nandi and broke his horn. Even today, the Nandi, which is found next to the statue of Cuntarar, has a broken horn.
3. There is a temple to Mahālakṣmī here.
4. The Ampāḷ, Miṉṉoḷiyammai, has four arms.

Sung by : Cuntarar VII : 89.

TIRUVĒṬKAḶAM

Tiruvēṭkaḷam is about a kilometre and a half from the Annamalai University Campus in Cidambaram.

Svāmi : Pācupatēcuvarar, Pācupatanātar (Skt. Pāśupateśvara).

Ampāḷ : Nallanāyaki, Peṇṇiṉnallāḷ, Caṟkuṇāmpāḷ (Skt. Sarguṇāmbā).

Tirttam : Civakaṅkai (Skt. Śivagaṅgā)

Vṛkṣam **:** Mūṅkil (Bamboo, Bambusa arundinacea)

Tala purāṇam :

The sthala purāṇa of Vēṭkalam states that Arjuna received the weapon Pāśupata from Śiva at this sthala. The dent on the liṅga is said to have come into existence, when Arjuna struck the liṅga. This dent contains water.

Special features :

1. Nārada offered worship in this sthala. The Utsava mūrti of Śiva holds the Pāśupata.
2. There is a Utsava mūrti of Arjuna also in the temple.
3. This is the sthala from where the three bows, Pi<u>n</u>ākam, Cārṅkam and Kāṇṭīpam, originated.
4. The Naṭarāja mūrti is seen with a crown, which is a unique feature. The pillars in the front maṇḍapa contain sculptures of Śiva and Pārvatī, in the guise of a hunter-couple accompanied by dogs, the battle with Arjuna and, in another pillar, Arjuna performing tapa and the Asura Mūkācura<u>n</u> (as a boar) disturbing his tapa.
5. There are minor shrines for Vināyaka, Sōmāskanda, Subrahmaṇya, Mahālakṣmī, Bhairava, Navagrahas and Caṇḍeśvara.
6. In the month of Vaikāci (mid. May - mid. June) a one-day utsavam is conducted, when the episode of Śiva bestowing the Pāśupāta to Arjuna is enacted. Other than this utsavam during the Navarātrī, on the Śivarātrī and on all the Mondays of the month of Kārttikai (mid. Nov. - mid. Dec.), pūjas and rituals are conducted regularly.

Sung by : Campantar : I :39; Appar :V : 42.

TIRUVĒṬṬAKKUṬI

Tiruvēṭṭakkuṭi is about nine kilometres from Kāraikkāl. This sthala is situated in the Taraṅkampāṭi - Nāgappaṭṭi<u>n</u>am road route via Pūvam village, two kilometres from Variccukkuṭi village.

Svāmi : Tirumēṉiyaḻakar, Cuntarēcuvarar (Skt. Sundareśvara).

Ampāḷ : Cāntanāyaki, (Skt. Śāntanāyakî) Cauntaranāyaki (Skt.Saundaranāyakī)

Tīrttam : Cattiya puskariṇi (Skt. Satya puṣkariṇi). Tēva tīrttam (Skt. Deva tīrtha)

Vṛkṣam : Puṉṉai (Mast wood, Calophyllum inophyllum)

Tala purāṇam :

When Arjuna performed tapa here to obtain the Pāśupatāstra from Śiva, Śiva appeared in the guise of a hunter chasing a boar. Arjuna killed the boar and a battle ensued between Arjuna and Śiva. Finally Śiva gave Arjuna the weapon, revealing His identity. (This sthala purana is also associated with Tiruvēṭkaḷam).

Special features :

1. The temple has a five-tiered gopuram, facing east. It abounds in sculptures.
2. The minor shrines are of Vināyaka, Subrahmaṇya, Puṉṉaivaṉanātar, Gajalakṣmī, and Śāstā.
3. The idols of Appar, Campantar, Cuntarar, Māṇikkavācakar, Sūrya and Candra are found.
4. The Ampāḷ shrine faces South.
5. The Utsava mūrtis of Vēṭarūpar and Vēṭanāyaki (of Śiva as a hunter and Pārvati as a huntress) are of interest.
6. On the day of the star Makam, in the month of Māci (mid. Feb.- mid. Mar.), "Kaṭalāṭu viḻa", a festival, is conducted by fisherman to celebrate the bathing of Śiva, the hunter, in the sea in respect of His consort who is said to have been born in the fishing community.

Sung by : Campantar : III : 66.

TIRUVĒTIKUṬI

This sthala is three kilometres from Tirukkaṇṭiyūr, on the Tanjore - Tiruvaiyāṟu road route. It is seven and a half kilometres from Tanjore -

Tiruvētikuṭi is also one of the Saptasthāna sthalas. The other Saptasthāna sthalas are: Tiruvaiyāṟu, Tiruppaḻaṉam, Tiruccoṟṟutturai, Tirukkaṇṭiyūr, Tiruppūnturutti and Tiruneyttāṉam.

Vēti refers to Brahmā. This sthala came to be known as Vētikuṭi because Brahmā offered worship here.

Svāmi : Vētapurīcuvarar, (Skt. Vedapurīśvara), Vāḻaimaṭunātar

Ampāḷ : Maṅkaiyarkkaraci

Tīrttam : Cuntara tīrttam (Skt. Sundara tirtha), Veda tīrttam (Skt. Veda tīrtha)

Vṛkṣam : Vilvam (Bael, Aegle Marmelos)

Tala purāṇam :

It is also said that the Vedas offered worship here and, therefore, the place is known as Vedapurī.

Special features :

1. It is believed that Sūrya prays to Śiva in the month of Paṅkuṉi (mid. Mar. - mid. April) every year, as the rays of the sun fall on the Svāmi during sunrise between the thirteenth and fifteenth of this Tamil month.
2. The Vināyaka here appears to be slightly tilted to one side with his left leg raised as though to hear the chant of the four Vedas from the four mouths of the Lord. He is known as Vedappiḷḷaiyār.
3. The temple has a three-tiered gopuram facing east.
4. The Svāmi is called Vāḻaimaṭunātar, as the Svāmi was found in a grove of Banana trees.
5. Appar is said to have rendered a patikam (IV:90) beginning "Kaiyatu kāleri" even before he visited this sthala.
6. The temple belongs to the period of Āditta Cōḻa I, as an inscription of that period, refers to the Svāmi as "Vetikuṭi Mahātēvar" and "Parakēcari caturvēti maṅkalattu mahātēvar".
7. It is believed that the Ampāḷ here fulfils the wishes of her devotees, especially of those who are unmarried.

8. The temple is said to own seven and a half Vēlis of land, but there is no income from the same. When this author visited the temple, in the month of January 2000, the lands were in dispute and was told that a case regarding the same was pending in the court.

9. The temple is in such dire straits, that there are no funds available even for the maintenance of the palanquin which requires to be smeared with castor - oil, periodically. This is the Palanquin which is used to carry the Utsava idol of this temple during the Tiruvaiyāṟu saptasthāna festival.

Sung by : Campantar : III : 78; Appar : IV : 90.

TIRUVĒḶVIKKUṬI

This sthala, Tiruvēḷvikkuṭi, is about five kilometres from Kuttālam, on the Mayilāṭuturai - Mahārajapuram road route. This is believed to be the place where Śiva's marriage is said to have taken place. Hence, it acquired the name Vēḷvikkuṭi. It came to be known as "Kautukāpantaṉa Cētram" (Skt. Kautukabandhana Kṣetra) because Śiva tied the sacred thread here.

Svāmi : Kaliyāṇacuntaraēcuvarar, Maṇavāḷēcuvarar, Kautakēcuvarar.

Ampāḷ : Parimaḷacukanta nāyaki, Kautakēci, Naruñcāntanāyaki.

Tīrttam : Maṅkaḷa tīrttam, Kautukapantana tīrttam (Skt.Kautuka-bandhana tīrtha)..

Tala purāṇam :

It is said that a prince was engaged to a young girl, who suffered the loss of her parents, a few days before the wedding. As her relatives considered it inauspicious to give her hand in marriage to the prince, the wedding was called off. The prince is said to have performed tapa in order to marry the girl. Śiva, who was pleased with the devotion of the prince and his perseverance, arranged for the girl to be carried away by one of his gaṇas. He, thus, enabled the wedding of the prince.

Special features :

1. The temple gopuram and the Sanctum sanctorum face east.
2. Idols of Agastya, Vināyaka, and Naṭarāja are found in the maṇḍapa, before entering the Sanctum sanctorum.

3. The Ampāḷ shrine is in the circumambulatory passage. It faces west.

4. Behind the Ampāḷ shrine is a minor shrine for Icāṉamūrti.

5. The temple is said to have been built during the period of Pārāntaka Cōḻa I.

6. The Svāmi is referred to as Maṇavāḷanampi, Maṅkala nāyakar and Tiruvēḷvikkuṭiuṭaiyār in inscriptions.

Sung by : Campantar : III : 90; Appar : VII : 18.

TIRUVĒṞKĀṬU

This sthala, Tiruvēṟkāṭu, is about six and a half kilometres from Avati in chennai. There are several buses from Chennai. This Śiva temple is a kilometre away from the famous Karumāri ammaṉ temple.

Svāmi : Vētapurēcuvarar (Skt. Vedapurīśvara) Vērkāṭṭīcar

Ampāḷ : Vērkaṇṇiyammai, Pālāmpikai (Skt. Bālāmbikā)

Tīrttam : Vēlāyuta tīrttam (This is a well without water at present)

Vṛkṣam : Veḷvēla tree.

Tala purāṇam :

Śiva revealed Himself, with Pārvatī in his wedding attire, to the sage Agastya, as Umā Maheśvara mūrti. The four Vedas are believed to have worshipped at this sthala in the from of Vēla trees. Pārvatī gave the spear to Murukaṉ, to defeat Sūrapadma here.

Special features :

1. Mūrkka nāyaṉār was born in Tiruvēṟkāṭu. There is a temple to the Nāyaṉār just beyond the entrance of the temple (see Mūrkkanāyaṉār)

2. There is a shrine for Aruṇakirinātar.

3. The Navagraha, here, is on a Padmapīṭha (lotus pedestal) in an octagonal shape.

4. There are several inscriptions on the walls.

5. There is a beautiful sculpture of Karumāri in the Ampāḷ temple.

Sung by : Campantar : 1 :57.

TIRUVAIKALMĀṬAKŌYIL

Vaikalmāṭakōyil is about six kilometers from Āṭuturai. The name of the sthala is Vaikal as Śiva dwells there (vaikal-to dwell) and the temple is a māṭakkōyil. It is situated on the Kumbakōṇam - Kāraikkāl road route via Tirunīlakkuṭi and Paḻiyañciyanallūr.

Svāmi : Vaikalnātar, Campakāraṇyēcvara.

Ampāḷ : Kompiyalkōtai, Cakakōmaḷavalli, Skt.Campakāraṇeśvarī.

Vṛkṣam : Caṇpakam (Champak, Michelia champaca).

Tala Purāṇam :

Lakṣmī offered worship here. Viṣṇu, Brahmā, and an elephant also offered worship here. The other names of this sthala are Caṇpakāraṇyam and Nityavāsapuram.

Special features :

1. This temple, built by Kōcceṅkaṭ Cōḻan, is a māṭakkōyil. There are two other temples, the Viśvanātha temple, where Viṣṇu offered worship and Brahmapurīśvara temple, where Brahmā offered worship.
2. The minor shrines of this temple are of Vināyaka, Subrahmaṇya, Bhairava, Śanīśvara and Sūrya.
3. The main deity is a Svayambhu liṅga.

Sung by : Campantar: III : 18.

TIRUVAIKĀVŪR

Tiruvaikāvūr is about eight kilometres from Kumbakōṇam. It is also eight kilometres from Cuntaraperumāḷ railway junction. This sthala is situated on the Kumbakōṇam - Svāmimalai road, near the sthala of Vicaiyamaṅkai.

Svāmi : Vilvavaṉa nātar

Ampāḷ : Vaḷaikkaināyaki

Tīrttam : Yama tīrttam, Brahma tīrttam, Agṉi tīrttam.

Vṛkṣam : Vilvam (Bael tree, Aegle marmelos)

Tala purāṇam :

A hunter was chased by a tiger once and he climbed the vilva tree (bael tree, Aegle marmelos) in order to escape from its attack, but the tiger remained waiting under the tree. That night, which happened to be Śivarātrī, the hunter was awake, plucking the leaves from the tree and dropping them one by one on the ground, where there happened to be a liṅga. Unaware that it was Śivaratri the hunter, thus, offered worship to Śiva. Śiva was pleased at this and bestowed Mukti upon the hunter the next morning. (A similar sthala purāṇam exists for Ōmāmpuliyūr also). The Nandi, Navagrahas and the Dvārapālakas are believed to have come to protect the hunter from Yama. Hence there are no Dvārapālakas or Navagrahas in this temple and all the Nandis are found facing east.

The Saptamātṛkās, in order to be absolved of a curse from Sage Untāla, are said to have come to this sthala, to bathe in the Yama tīrtha. They regained all their powers on worshipping Dakṣiṇāmūrti.

The other names of this sthala are Vilvavaṉam and Tiruvaikā.

Special features :

1. The episode involving the hunter is found as a stucco sculpture to the right of the entrance.
2. The minor shrines of the Saptamātṛkās, Vināyaka and Murukaṉ, with his consorts Vaḷḷi and Teivayāṉai, are found in the outer circumambulatory passage.
3. The niche sculpture of Dakṣiṇāmūrti on the outer wall of the Sanctum sanctorum in this temple is considered unique, due to some rare features and embellishments.
4. There are two idols of Caṇḍeśvara, opposite the niche of Durgā on the northern side of the Sanctum sanctorum.
5. The idols of Viṣṇu, Nārāyaṇī, Bhairava, Sūrya, Candra, and Śanīśvara are found on pedestals.

6. Vināyaka, Brahmā, Viṣṇu and Vīṇā Dakṣiṇāmūrti idols are found in the main maṇḍapa.

7. The main liṅga is Svayambhu.

8. On the night of Śivarātri, during the fourth Yāma, the scene of Śiva appearing before the hunter is enacted, followed by a procession of the Utsavamūrti, every year.

Sung by : Campantar III : 71.

VAIṢṆAVA STHALAS

TIRU AṬṬAPUYAKKARAM

This sthala is situated at a distance of about a kilometre and a half from the temple of Varadarāja at Kāñcipuram, near Hatsampeṭṭai.

Mūlavar : Ādikēśava, Aṭṭapuyakarattā<u>n</u> (Gajendra Varada). Stands facing west

Tāyār : Alarmēlmaṅkai, Padmāsanī

Tirttam : Gajendra Puṣkariṇi

Vimā<u>n</u>a : Gaganākṛti, Cakrākṛti / Vyōmakara Vimā<u>n</u>am

Tala Purāṇam :

When Sarasvatī sent Kāḷi to destroy Brahmā's Yajña, the Lord Ādikēśāva of this sthala assumed a form with eight arms (Aṣṭa-eight bhuja-arms) and defeated her. Therefore, he is called Aṭṭapuyakara<u>n</u>, or the eight-armed one (See also Attikiri).

Special Features :

1. This is the only Sthala where the Lord appears with eight arms. He holds the Cakra, a sword, an arrow and a flower in his four right arms and, in the four on the left, he holds the conch, a bow, a shield and a Daṇḍa.

2. It is believed that the elephant Gajendra received salvation here.

3. There is also a shrine for Varāha here. It is said that, once, a Śarabha (a mythical animal) came here and sought refuge in the Lord. He told the animal to guard the sacrificial hall here and the animal is still believed to reside here.

Note : This and fourteen other sthalas in and around Kāñcīpuram have closely linked Tala purāṇams. Therefore, a list of all these sthalas is given in the entries on each of these sthalas for cross-reference.

See also Tiruppāṭakam, Tirunilāttiṅakaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvā<u>n</u>am, Tirukkaḷva<u>n</u>ūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruttaṇkā, Tiruveḷukkai and Tiruveḥka.

Mankaḷācāca<u>n</u>am :

Tirumaṅ : 1118-1127, 3815 (128); Pēy : 3482.

ATTIKIRI

This sthala is better known in Kāñcipuram as Perumāḷ Kōyil. It is also called Viṣṇukāñci, Attigiri, Tirukkacci, Satya Vrata kṣētra and Attiyūr. There are buses from all major towns of Tamilnadu to Kanchipuram.

Mūlavar : Varadrāja, Dēvarāja, Pēraruḷāḷan, Attiyūrān. Perumāḷ stands facing East.

Tāyār : Peruntēvi, Mahātēvi (Mahādēvī)

Tirttam : Several tīrthas, chief of which are Vēgavati river, Anantasaras, Śēṣa, Varāha and Brahma Tīrtha.

Vimāna : Puṇyakōṭi Vimānam

Tala Purāṇam :

The Padma Purāṇa and the Kūrma Purāṇa refer to this sthala. Once, Brahmā performed a yajña at this place. As he had not invited his wife Sarasvatī to the yajña, she tried to stop the yajña. She sent down Asuras in the form of fire. Viṣṇu came to Brahmā's rescue and subdued them. Then, she sent elephants. Viṣṇu defeated them assuming the form of Narasimhā. Sarasvati, then, sent the eight armed Kāli. But, Kāḷi was defeated by Viṣṇu who too assumed eight arms. Sarasvatī, herself came down, in the form of the river Vegavati, and tried to destroy the Yajña. Viṣṇu lay down across her path and stopped her. Sarasvatī then accepted defeat and Brahmā continued the Yajña. At the end of the Yajña, Viṣṇu appeared again and accepted the Havirbhāga. The Devas requested him to reside here and Viṣṇu agreed.

Special Features :

1. This sthala is as popular as Śrīraṅgam and Tiruppati. It is believed that whoever touches the silver and golden images of lizards that are found in the temple, would be rid of all diseases. The two lizards were sons of the sage Sṛiṅgivēra. They were called Hēma and Śukla and were the disciples of Gautama. One day, they neglected to close the vessel containing water for their Guru's Pūjā and a lizard fell into it. Gautama cursed the two to become lizards. When they prayed for redemption he asked them to worship the Lord at this Sthala

and said that they would be redeemed when Indra came to worship here. Accordingly, they came here and were redeemed from the curse.

2. There is an idol of Attivaratar made from the Atti tree in this temple. This idol is immersed in the temple pond. Once in forty years, this idol is taken out and worshipped for ten days.

3. It is believed that, on the day of Citrā Pūrṇimā, Brahmā himself comes here to worship the Lord. On this day, the Naivēdya is left in the Sanctum for about twenty five minutes and the priests lock the door and come away. When they go back, it is believed, the Naivedya is found to have an unusual fragrance.

4. Another interesting feature of this temple is that the Mūlavar is installed in such a way that on the fifteenth day after Citrā Pūrṇimā, the rays of the setting sun fall on the idol.

5. This place is also closely associated with Rāmāṉuja, who resided here for several years and served in the temple before moving to Śrīrangam. This was the capital of the Pallava Kings during the 7th Century. Later, the Vijaya Nagara Ki ıgs also patronised the temple.

6. In 1688, A.D., during Muslim invasion, the idols were safeguarded at Uṭayārpāḷayam, near Tiruchy and were reinstalled in 1710 A.D.

7. The Garuḍa sēva, conducted on the day of the Viśākha star in Vaikāci (mid. May - mid. June) in this temple, is also very famous.

8. Every Friday, the Utsava idol of the Tāyār is taken out in a procession within the temple and on every Ekādaśi, the Lord is taken in a procession. If the two coincide, then Tāyār and Perumāḷ are taken out together.

There are thirteen sthalas in and around Kāñcipuram. (See also Tiruppāṭakam, Tirunilāttiṅkaḷ tuṇṭam, Tiru ūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Tiruaṭṭapuyakaram, Tiruttaṇkā, Tiruvēḷukkai, Tiruvehkā).

Maṅkaḷācācaṉam :

Tirumaṅ : 1541, 2050, 2060, 2066; Pūt : 3378. 3379; Pēy : 3409

TIRU ANANTAPURAM

This sthala is popularly known as Trivandram and the city is the capital of the state of Kerala. There are trains from other important cities of the country. The temple is about a kilometre and a half from the Trivandram railway station.

Mūlavar : Ananta padmanābha, reclines on Śeṣa (Ananta Śayana) facing East.

Tāyār : Śrīharilakṣmī

Tīrttam : Matsya, Padma and Varāha tīrttam

Vimāṉam : Hēmkūṭa Vimāṉam

Tala Purāṇam :

The Br.P. and the Bhā.P. give details about this sthala. Once, an ascetic called Divākara performed tapa to have a vision of Viṣṇu, as He resides in the ocean of Milk. Viṣṇu, in the form of a two year old child, appeared before him. Divākara who was enchanted by the child, asked the child to stay with him, not knowing that it was Viṣṇu in disguise.

The child lived with him in his Āśrama. One day, when the ascetic was in his worship, the child took up a Saligrama and bit it. Divākara was angry and chided the child. The child, then, started running away and when they reached a certain place, it disappeared. The ascetic looked for the child everywhere and finally found him in the hollow of a tree close to the sea. As he approached the tree, it fell down and, in the place, was Viṣṇu reclining in a huge form spanning several miles. The ascetic prayed to Viṣṇu to appear in a smaller form and Viṣṇu reduced himself to the size of the Daṇḍa in the sage's hand. Even now, the image of Ananta Śayana here is a huge one. The head, the body and the feet can be seen only through three different doors.

Special Features :

1. A Nampootiri Brāhmaṇa used to worship at this temple everyday. One day, he found that he had nothing to offer to

the Lord. He plucked some mangoes from a near-by tree and offered it on a coconut shell. Even now, mangoes are offered in a golden coconut shell to mark this event.

2. Bhā. P. says that Balarāma worshipped at this temple while he was on a pilgrimage.

3. There are also shrines for Yōganarasiṁha, Kṛṣṇa and Āñjanēya in this temple. It is said that the butter offered to Āñjanēya here does not melt even when the temperature is high.

4. Several Cēra kings have patronised this temple. It is referred to in Cilap. as Āṭakamāṭam. In 1686 A.D. there was a fire in this temple and a lot of damage was caused. It was renovated in 1729 A.D. by Rājamārtāṇṭa Varma. In 1750, this king donated his kingdom to the Lord and continued to rule as his representative. Even today, the descendents of this king worship at the temple every morning through a special entrance. During this time, no one else is allowed into the temple.

5. There is a maṇḍapa in the temple, whose pillars produce the sounds of different musical instruments when struck.

6. A famous festival called 'Ārāṭṭu' is celebrated here. On this day, the Tiruvanantapuram Mahārāja takes the umbrella and a few other symbols of the Lord and goes to the sea with his officials. These symbols are dipped into the sea and brought back to the temple.

7. It is believed that performing the Ananta Śayana Vrata at this place is extremely beneficial.

Maṅkaḷācācaṉam :

Naṁ : 3085-3095.

TIRU AYŌTTI
(Skt. Ayodhyā)

This Sthala is in the state of Uttar Pradesh. It is about five kilometres from Faizabad station which is on the Kasi-Lucknow rail route.

Mūlavar : Śrīrāman̲, Cakravartti Tirumakan̲, Rakunāyakan̲ sits facing North.

Tāyār : Sītā

Tīrttam : Paramapada Puṣkariṇi, River Sarayu.

Vimān̲am : Puṣkala Vimān̲am

Tala Purāṇam :

Ayodhyā is mentioned by several Purāṇās, being the birth-place of Rāma, an incarnation of Viṣṇu. Nārāyaṇa Himself gave a portion of Vaikuṇṭha to Svāyambhuva Manu, son of Brahmā, and this became Ayodhyā on the banks of the river Sarayu.

Special Features :

1. This is one of the seven sthalas that gives salvation to souls.
2. There are several palaces, gardens and buildings associated with the events of Rama's life such as his birth, marriage, exile and separation from Sītā.
3. There are also several temples to Rāma, Sītā and Hanumān̲.
4. The idol of Raṅganātha, given by Brahmā to Ikṣvāku, was worshipped here by the descendants of Ikṣvāku till Rāma gave it to Vibhīṣaṇa who took it to Śrīraṅgam.
5. The temple called Ammāji mandir, on the banks of Sarayu, is built in the South Indian style of architecture. Here, there are shrines for both Rāma and Raṅganātha.

Maṅkaḷācācan̲am :

Peri : 312, 314, 316, 321, 325, 399; Kula : 724, 725, 741, 748; Toṇṭ : 920; Tirumaṅ : 1875; Nam : 2788

TIRUARAṄKAM

(Skt. Śrīraṅga)

Tiruaraṅkam is also known as Periya Kōyil, Bhūloka Vaikuṇṭha and Bhoga maṇḍapa. The temple is situated near Tiruccirāppaḷḷi (Trichy) junction.

It is about a kilometer from Śrirangam railway station. The temple is situated between the rivers Kāvēri and Koḷḷiṭam.

Mūlavar	:	Śrī Raṅganātha also referred to as Periya Perumāḷ, Nam Perumāḷ and A<u>l</u>akiya Maṇavāḷa<u>n</u> reclines on Ādiśeṣa facing south (This place is called Sri Raṅganāta<u>n</u> Paḷḷi because of the Lord's Posture; the word Paḷḷi means 'lying down'.
Tāyār	:	Śrīraṅga Nācciyār
Utcavar	:	Namperumāḷ
Tirttam	:	Originally there were nine tīrthas in the temple. The most important one is the Candrapuṣkariṇī.
Vrikṣa	:	Pu<u>nn</u>ai (Calophyllum inophyllum)
Vimā<u>n</u>am	:	Praṇavākāra Vimā<u>n</u>am

Tala Purāṇam :

The Lord was originally worshipped by Brahmā in Satya loka (Brahmaloka) everyday. Ikṣvāku, the son of the Sūrya Vamsa King Manu, performed tapa to please Brahmā. When Brahmā was pleased, Ikṣvāku asked for the idol of the Lord (Tiruārādhana statue), worshipped by Brahmā, as his boon and Brahmā granted this. So, the Lord was taken to Ayodhyā and worshipped by Ikṣvāku and his descendatns. Thus, Rāma, who belongs to Sūrya Kula, also worshipped the Lord. When Rāma defeated Rāvanā and ascended the throne of Ayodhyā Vibhīṣaṇa (Rāvanā's brother) became a close friend of Rāma. Rāma gave the Lord's idol as a parting gift to Vibhīṣaṇa who was enroute to Śrīlaṅkā. (Vāl. Rām, Yuddha Kāṇḍa 128th Sarga, 87th Śloka). While passing through the Cō<u>l</u>a Kingdom, Vibhīṣaṇa rested for some time with the idol. The Lord was so pleased with the place that He refused to move from there. Vibhīṣaṇa lamented over this incident. The Cō<u>l</u>a king Dharmavarma, having known this came and consoled Vibhīṣaṇa. When Vibhīṣaṇa started to go back to Srilanka, the Lord appeared in Vibhīṣaṇa's dream and said that He would lie facing the direction in which Vibhīṣaṇa was travelling and also that Vibhīṣaṇa could come there once every year to worship Him. Toṇṭaraṭippoṭi Ā<u>l</u>vār describes this in his pācuram.

Later, a temple for the Lord was built by the Cōḻa King Tarmavarmaṉ. It was further developed by Kiḷḷivaḷavaṉ, Cōḻa, Pāṇṭiya kings, Vijayanagar kings and the Āḻvārs.

Special features of Śrīraṅgam :

1. Kampa Rāmāyaṇa Araṅkēṟṟam was done in this temple.

2. This temple is the first and foremost of all the hundred and eight Viṣṇu sthalas.

3. This temple has received the maṅkaḷācācaṉams of eleven Āḻvārs. Two hundred and forty seven songs have been rendered about this place. No other temple received so much attention from the Āḻvārs as this. Tirumaṅkai Āḻvār built the ramparts around the temple.

4. Rāmāṉuja wrote his Viśiṣṭadvaita treatise here. He gave importance to Tamiḻ Pācurams and had them sung every day in the temple, which was not in vogue those days. He stayed at Śrīraṅgam for a long time. He made many changes in the temple. When Rāmāṉuja received mokṣa, it is believed that Lord Raṅganātha ordered that his body be kept at the Vacanta Maṇṭapam of the temple.

5. Once, Ṛṣi Loka Śāraṅga, who used to worship the Lord everyday, went to the river Kāvēri to fetch water for the Lord's Tirumaṅcaṉam. At that time, Tiruppāṇāḻvār was singing songs in praise of the Lord on the banks of Kāvēri. Since he was born in a low caste, he was refused entry into the temple. Loka Śāraṅga asked the Āḻvār to make way for him but Tirupāṇāḻvār was so absorbed in the songs that he did not hear him. Loka Śāraṅga pelted a stone at Tirupāṇāḻvār. Tirupāṇāḻvār was wounded and began to bleed. Ignoring him, Loka Śāraṅga took the tīrtha from the river to the Lord. There, he found blood on the forehead of the Lord. The Lord made him realise his mistake and Loka Śāraṅga carried Tiruppāṇāḻvār into the temple on his shoulders. Tiruppāṇāḻvār rendered ten pācurams on the Lord Śrīraṅgaṉātha.

Important festivals in Śrī Raṅgam :

1. The opening of Corka Vācal on Vaikuṇṭha Ēkādaśī is an important function here. River Virajā is believed to run at the entrance underground.

2. The rendering of Nālayira tivviyappirapantam with rāga and tāḷa is called Araiyar cēvai. This cēvai is at its best here, during the month of Mārkaḻi (mid. Nov.- mid. Dec.). Only at a few temples is this Cēvai still in practice.

3. The produce from the lands belonging to this temple is brought on an elephant every year during April by one Veḷḷai Piḷḷai and offered to the Lord when he comes in procession. This event is known as Katir alaṅkāram and it is celebrated with pomp and show.

4. In the month of Paṅkuṉi (mid. Mar.-mid. Apr.), an interesting enactment takes place. On the sixth day of the Utcavam, Lord Raṅganātha weds Kamalavalli nācciyār in Uṟaiyūr. On the ninth day he goes to meet Śrīraṅga nācciyār. Śrīraṅga nācciyār gets angry with him because he stayed in Uṟaiyūr for three days. So she refuses entry for the Lord and Nammāḻvār brings them together. To represent him, the araiyars become messengers for the deities and, later, the deities are brought together and carried on a Ratha.

About the temple :

The tower of Śrī Raṅgam temple is the tallest in Asia. The statue of Karuṭan (Garuḍa) is also huge in this temple. The sculptures of this temple are very beautiful. The scene of Rāmāṉuja teaching his students is depicted in a sculpture.

There are seven Prakārās around the temple. Each rampart has historical importance. They are named after the seven worlds. The first rampart is called Pūlōkam (Skt. Bhūloka) and the seventh, where Lord Raṅganātha lies, is known as Catyalōkam (Skt. Satyaloka).

Historical background of Śrīraṅgam :

1. The idol of the Lord is believed to belong to the Tretāyuga.

2. The Cōḻas have made many contributions to the temple. There are about 400 Cōḻa stone incriptions in this temple.

3. Raja Mahendra Cōḻa built the first rampart (1060-1063 A.D.). Hence its called Raja Makentiraṉ tiruvīti.

4. Though Śrīraṅgam came under Muslim invasaion (1325-1351 A.D.), not much damage was done to it.

5. The kings of Vijayanagar made numerous contributions to the temple, including further development of it in 1371 A.D.

6. The Nāyaks who ruled Madurai and Tanjore renovated the temple and laid roads to reach the temple. There are many sculptures of Nayak kings (1538-1732 A.D.) worshipping the Lord.

7. After the invasion of the British, the temple came under the control of collector Wales. In 1803, he brought all available books on the history of Śrīraṅgam and published them together.

8. The biggest tower in Asia was built in Śrīraṅgam in 1987.

Maṅkaḷācācaṉam :

Peri : 183, 189, 212, 245, 402, 432; Āṇṭāḷ : 607, 616; Kula : 657-676, 728; Tirumaḻicai: 772, 800-806, 844, 870, 3486, 3513, 3519, 3543; Toṇṭ : 872 916; Tiruppāṇ : 927-936; Tirumaṅ : 1019, 1213, 1378-1427, 1506, 1571, 1664, 1829, 1978, 2029, 2038, 2043, 2044, 2050, 2062, 2063, 2069, 2070, 2073, 2076, 3775 (71), 3815 (118); Poykai : 3189; Pūta : 3311, 3329, 3353, 3371; Pēy : 3444, 3445; Nam : 3607, 22755-2765.

TIRUARIMĒYAVIṆṆAKARAM

Tiru Arimēya Viṇṇakaram is situated within Tirnāṅkūr and is popularly known as Kuṭamāṭukūttar kōvil, twelve and a half kilometres from Cīrkāḻi.

Mūlavar : Kuṭamāṭukūttaṉ, sits facing east

Tāyār : Amṛtaghaṭavalli

Utcavar : Kōpālan with four arms

Tirttam : Kōṭi Amṛta tīrttam

Vimāṉam : Uccaciruṅka Vimāṉam (Skt. Uccaśṛṅga Vimāna)

Tala Purāṇam :

The Lord from Kōvartaṉam (Skt. Govardhana) came here at the request of Śiva. The name of the place is explained as

'Hari mēviya Viṇṇakaram' (the place where Hari resides). This is one of the eleven sthalas associated with Tirunāṅkūr.

Special features :

1. It is said that sage Udaṅga performed tapa here and had a vision of Lord Kṛṣṇa.

   See also Tirukāvaḷampāṭi, Tiruvaṇpuruṭōttamam, Tiruccempoṉceykōvil, Tirumaṇimāṭakkōvil, Tiruvaikunṭa viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārttaṉpaḷḷi.

Maṅkaḷācācaṉam :

Tirumaṅ - 1238-1247.

TIRUALLIKKĒṆI

The sthala, Tiruvallikkēṇi, is situated in the city of Madras and is approachable by city buses and suburban train.

Mūlavar : Vēṅkaṭakṛṣṇa with Rukmiṇī, Balarāma, Sātyaki, Aniruddha and Pradhyumna, stands facing East.

Tāyār : Vēdavallī

Utcavar : Pārthasārathī

Tīrttam : Kairaviṇi tīrtha. It is believed that this Tīrtha consists of Indra, Sōma, Agni, Mitra and Viṣṇu Tīrthas.

Vimāṉam : Ānanda, Praṇava, Puṣpa, Śēsa and Daivīka Vimānas

Tala Purāṇam :

The Br. P. calls this place Bṛndāraṇya, meaning Tulsī forest. Once, a king called Sumati wished to see Lord Śrīnivāsa of Tiruppati in the form of Arjuna's charioteer, Pārthasārathī. Śrīnivāsa directed him to come to this sthala where the sage Āthreya, a disciple of Vyāsa, had consecrated an idol of Pārthasārathī and had worshipped it with another sage called Sumati.

Special features :

There are four shrines other than the one mentioned above. They are as follows :

i) ***Mūlavar*** : Raṅganātha, reclines facing East. He is also called Mannātar.

Tāyār : Vēdavalli. He came here to marry Vēdavalli, (who was actually Lakṣmī) the foster daughter of sage Bhṛgu.

ii) ***Mūlavar*** : Rāma with Sītā, Lakṣmaṇa, Bharata Śatrughna and Hanumān, stands facing south. Rāma appeared to the sage Madumān, who performed tapa here.

iii) ***Mūlavar*** : Varadarāja, sits on the Garuḍa facing East. Revealed Himself, in the form he took to save Gajendra, to please the sage Saptarōma.

iv) ***Mūlavar*** : Teḷḷiyaciṅkar (Skt. Narasimha) sits facing west. Resides here to please sage Atri.

a) This is the only temple where Kṛṣṇa is flanked by his wife, son and grandson (Skt. Rukmiṇī, Pradhyumna and Aniruddha) and brothers (Skt. Sātyaki and Balarāma).

b) As Pārthasārathi had been wounded by Bhīṣma's arrows during the Kurukṣētra war, the idol here also bears scars on the face.

c) The place is called 'Allikkēṇi', meaning pond of lily flowers, because these flowers were found in abundance here, once upon a time.

d) This is the only sthala where the idol of the Lord has a moustache.

Maṅkaḷācācaṉam :

Tirumaṅ - 1068-1077; Pēy - 3399; Tirumaḻicai - 3518.

TIRUVAḺUNTŪR

This sthala is also known as Tēraḻuntūr. It is situated on the Kumpakōnam - Māyavaram route, in Tanjūr district.

Mūlavar	:	Tēvātirājan̲ / Āmaruviyappan̲
Tāyār	:	Ceṅkamalavalli
Utcavar	:	Āmaruviyappan̲
Tīrttam	:	Darśana Puṣkariṇi, Kāvēri
Vimān̲am	:	Garuḍa Vimān̲am

Tala Purāṇam :

The Vi.P. mentions this sthala. During the Kṛṣṇa avatāra, once, Brahmā drove the cattle Kṛṣṇa was grazing to Teraḻuntūr. Realising this, Kṛṣṇa created another herd. Brahmā, then, apologised to Kṛṣṇa and requested him to reside at Tiruvaḻuntūr. The idol at this sthala, is therefore, surrounded by cattle. The name Āmaruviyappan̲ means 'The Lord who is flanked by cattle'.

Special features :

1. It is believed that, when Prahlāda was gripped with fear at the ferocity of the Narasiṁha avatāra, Viṣṇu appeared to him in the form of Āmaruviyappan̲ to assuage his fear.

2. Once, Agastya cursed Kāvēri that she would bring sorrow and disaster to people wherever she flows. She prayed to the Lord at this sthala and was redeemed from the curse. There is an image of Kāvēri performing tapa here. Once, Indra gave a diamond crown and a Vimān̲a to Garuḍa and asked him to give it to an appropriate temple. Garuḍa gave the crown to Tirunārāyaṇapuram and the Vimān̲a to this temple.

3. This place was also the capital city of the king Karikālan̲ I and is mentioned in Pur̲anān̲ūr̲u - 65, 352 and 395.

Maṅkaḷācācan̲am :

Tirumaṅ - 1588-1629, 1854-2066, 2077, 3775 (72).

TIRU AṈPIL

The temple Tiruaṉpil, is situated near Śrī Raṅgam. It can be reached from Tollgate, Trichy and Lālkuṭi.

Mūlavar : Vaṭivaḻakiya Nampi. The Lord stands facing East.

Tāyār : Aḻakiyavalli Nācciyār

Utcavar : Sundara rāja

Tīrttam : Maṇḍūka Tīrtha, which is now known as Koḷḷiṭam.

Vimāṉam : Dāruka Vimāṉam

Tala Purāṇam :

Some Purāṇas refer to this place as Brahmapuri.

According to the Skanda Purāṇa, Brahmā and Śiva originally had five heads. Once, when Pārvati saw Brahmā passing by, she mistook him to be Śiva and washed his feet and paid respects to him. Brahmā took it to be the usual respect paid to him and did not refuse them. Śiva, who came there, became furious at this and severed one of Brahmā's heads. Thus, Śiva acquired the sin of Brahmahatya. Śiva worshipped Viṣṇu here to be redeemed from this sin.

In some Purāṇas, another story related to this temple is found. Maṇḍūka Ṛṣi (known for his tapa under water) was performing tapa. Ṛṣi Durvāsa came to meet him, but Maṇḍūka Ṛṣi was not disturbed from his tapa. Durvāsa Ṛṣi got angry at this and cursed Maṇḍūka to become a frog. Maṇḍūka Ṛṣi, in the form of a frog, performed tapa in order to please Lord Viṣṇu and the Lord released him from the curse. Since then, this place is known as Maṇḍūka puri.

Special features :

1. Cuntara Cōḻa, while going to a war, came and prayed here. He won the war and, hence, gave a lot of lands as gifts to the temple. The inscriptions in this temple provide information about this incident.

2. There are many stone inscriptions in and around this temple and, in one of them, it is stated that Viṣṇu appeared before Vālmīki at this temple.

Maṅkaḷācācaṉam :

Tirumaḻicai - 3519.

TIRU ĀTAṈŪR

The temple is three kilometres from Svamimalai. It is about eight kilometers from Kumpakōṇam and is also close to the sthala of Puḷḷam pūtamkuṭi.

Mūlavar : Āṇṭaḷakkum aiyaṉ, reclines facing East with a measure at his head, holding a palm leaf and stylus in his hand.

Tāyār : Bhārgavī, Mantrapīṭheśvarī, Kamalavāsinī, Raṅganāyakī

Utcavar : Aḻakiya Maṇavāḷan

Tīrttam : Sūrya tīrttam, Candra Tīrttam

Vimāṉam : Praṇava Vimāṉa

Vṛkṣam : Puṉṉai (Collophyllum inophyllum)

Tala Purāṇam :

The third chapter of Br. P. refers to this temple. Kāmadhenu, the divine wish yielding cow, is believed to have performed tapa here to have a vision of Viṣṇu. The place thus, derives its name from 'Ā' meaning 'Cow'.

The measure, the palm leaf and the stylus held by the Lord are explained by an episode connected with Tirumaṅkai Āḻvār. When Tirumaṅkai was building the ramparts around the temple at Śrīraṅgam, he prayed for money to Lord Raṅganātha. He was directed to go along the banks of Koḷḷiṭam to obtain this money. As he walked along, he met a merchant with a stylus and a measure in his hand. The merchant told him that he would fill his measure with sand and give it to the workers for their wages. If the workers had been sincere, the sand would turn to gold and otherwise it would not. But, for most of the workers, the sand did not turn into gold. The

workers, in a fury, attempted to assault the merchant and he started to flee. Tirumaṅkai followed him and, at Ātaṉūr, the merchant revealed himself to be none other than the Lord Himself, holding a measure and a stylus.

Indra and Agni are believed to have prayed here to be absolved of their curses. Indra had insulted the Ṛṣi Bhṛgu by placing the garland, given to him by the Ṛṣi, on the forehead of his elephant Airāvata, which trampled the divine garland. Bhṛgu cursed Indra and Indra lost all his splendour. He was absolved of this curse at this sthala.

Agni, on the other hand, had been afflicted with Brahmahatyā. When Śiva plucked Brahmā's head, the skull stuck to his hand. Agni tried to burn it away and, in the process, was afflicted with the sin of Brahmahatyā. He was absolved of this when he worshipped at this sthala.

Special Features :

1. There are sculptures of Kāmadhenu and her daughter Nandinī in the temple.
2. This sthala is closely associated with Śrīraṅgam. Like Śrīraṅgam, this temple is also situated between the Kāvēri and the Koḷḷiṭam. It is believed that this temple too had seven ramparts which were destroyed. In the Sanctum of Śrīraṅgam, there are two golden pillars and the only other sthala which has golden pillars is Ātaṉūr.
3. There is a tale that once the temple got buried in the earth. At the same time, a princess in Kashmir was afflicted by a Brahmarākṣasa. Viṣṇu appeared in the dream of the King and asked him to renovate this temple. When he did so, the princess was cured. As a result, even today, people come to this temple to be cured of the effects of witch craft.
4. Like the Śrīraṅgam temple, here too, there is an idol of Vāsudeva on the Praṇava Vimāṉa. This is visible only upto the knee at present. It is believed that when the feet of the idol are visible at these two temples, the dissolution of the world would occur.
5. There is a village called Narasiṁhapuram close to this place. This village was donated by King Carapōji to the twenty fifth

Jiyar. The thirtieth, thirty seventh and thirty eighth Jiyars stayed here and their Bṛndāvanas (Samādhis) are found here. There are inscriptions in the temple stating the connection with King Carapōji.

6. It is believed that Hanumā<u>n</u> stopped here for two days on his way to Srilanka. Later, Rāma came to know of this and left his foot-prints which can be seen here even today. Hanumā<u>n</u> is known as Vīracutarca<u>n</u>a āñca<u>n</u>ēyar, (Skt. Vīrasudarśana āñcaneya) here.

7. A village close by, called Taḷiyur or Taḷikaiyūr, is believed to have provided food to the temple.

Maṅkaḷācāca<u>n</u>am :

Tirumaṅ - 3815 (129).

TIRU ĀYPĀṬI
(Skt. Gokula)*

This sthala is about thirteen kilometers from Mathura, in the state of Uttar Pradesh.

Mūlavar : Navamohana kṛṣṇa, stands facing East

Tāyār : Rukmiṇī and Satyabhāmā

Tirttam : River Yamunā

Vimā<u>n</u>am : Hemakūṭa Vimā<u>n</u>am

Tala Purāṇam :

This sthala is referred to in the Bhā.P. It was in this sthala that Kṛṣṇa grew up as the foster-son of Nanda gopa and Yaśodā. All the childhood līlās of Kṛṣṇa, the killing of Pūtanā and several other asuras sent by Kaṁsa, took place here.

Special Features :

1. The temple mentioned by the Āḻvārs does not exist any more. The temple that can be seen here now was built much later.

2. At about a mile from here is a place called Purāṇa Gokul (old Gokulam). It is claimed that this is the real Gokulam. There is a

temple here with wooden images of Nandagopa, Yaśodā, Balarāma and Kṛṣṇa, in a cradle. The river Yamunā flows touching the walls of this temple.

3. It is believed that worship at this sthala helps in the acquisition of wealth.

4. The Nandotsava (a festival in which Kṛṣṇa's birth is acted out) is celebrated every year, on the day of Kṛṣṇa's birth.

Maṅkaḷācācaṉam :

Peri : 14, 16, 132, 145, 231, 235, 237, 239, 263, 281; Āṇṭāḷ: 474, 618, 630, 636, 638; Tirumaṅ: 1021, 1392, 1435, 1993, 1994, 1995, 3775, 28.

TIRUVĀLI - TIRUNAKARI

The two temples, Tiruvāli and Tirunakari together, are considered as a single sthala. But the distance between both temples is about four kilometres.

TIRUVĀLI

Tiruāli is situated five kilometres from the sthala of Tirunāṅkūr

Mūlavar : Lakṣmī Nṛsimha, sits facing west

Tāyār : Amrutaghaṭavallī

Utcavar : Tiruvāli Nakarāḷaṉ

Tirttam : Ilākṣaṇa Puṣkariṇi

Vimāṉa : Aṣṭākṣara Vimāṉa

Tala Purāṇam :

The Gar.P. mentions this sthala. This place was close to a forest called Bilvāraṇya. During Viṣṇu's incarnation as Narasimha, when his anger did not abate even after the killing of Hiraṇya, Lakṣmī came down, at the request of the Devas and the Sages, and sat on the right thigh of Narasimha at this sthala. Narasimha, then, embraced Lakṣmī. Therefore, the place is called Tiruāli from 'Tiru' meaning 'Lakṣmī' and 'Āli' for 'Āliṅkaṉam' meaning 'embrace'.

Special Features :

1. This was the capital of Tirumaṅkai Āḻvār, who was originally a king. This is the birth place of Kumutavalli, the wife of Tirumaṅkai.

2. When Lakṣmī insisted that the Lord should bestow his grace on Tirumaṅkai, Viṣṇu asked her to be born as the daughter of the sage Pūrṇa who was performing tapa at this place. He told her that when He comes down to marry her, Tirumaṅkai would also receive His grace.

TIRUNAKARI

The temple, Tirunakari, is situated around four kilometres from Tiruāli.

Mūlavar : Vēdarājan, Vayalāli Maṇavāḷan sits facing West.

Tāyār : Amṛta valli

Utcavar : Kalyāṇa raṅkanātan

Tala Purāṇam :

The story of this place is found in Gar. P., Uttarakāṇḍa, Rudra-Naradiya Samvāda. In the Kṛtayuga, Brahmā's son, Kardama Prajāpati, performed tapa to obtain salvation. Lakṣmī interceded on his behalf to Viṣṇu. But Viṣṇu did not consent to give him salvation. So, Lakṣmī came to this place in anger and hid herself in a lotus flower. Viṣṇu came in search of her and embraced Lakṣmī here. Since Lakṣmī resided here, it is called Śrīpuri or Tirunakari. Viṣṇu, then, said he would give Mōkṣa to Kardama Prajāpati only in the Kaliyuga, but agreed to reside in the place.

In the Trētayuga, Kardama Prajāpati was born an Upariśravas. He was a devotee of Lord Viṣṇu and was also known for his valour. He had an aerial chariot. Once, when he was riding above Śrīpuri, his chariot stopped. He got down to find the reason and, when he found the place was sacred to Lord Viṣṇu, he performed tapa there to attain salvation. Lord Viṣṇu appeared before him and told him that he would attain salvation in the Kaliyuga. Again, in the Dvāpara Yuga, he was born as Śaṅkhapāla, the minister of Vajrakoṣa the king of Kakutsthapaṭṭiṉam. Since Vajrakoṣa did not have any

children, he crowned the son of Śaṅkhapāla as the King. Then, Śaṅkhapāla undertook a journey through the country. When he came to this place, he performed a Yajña and Viṣṇu appeared before him. He requested to be granted salvation but the Lord told him that he would attain salvation only in the Kaliyuga.

In the Kaliyuga, he was born as a chieftan called Nīlan at Kuraiyalūr near Tirunakari. He was frivolous as a youth. He heard of a girl, Kumutavalli, who was orginally an Apsaras, but was brought up by a Brāhmaṇa at a near-by village, and wanted to marry her. She laid down the condition that she would marry only a Vaiṣṇava. So Nīlaṉ converted himself into a devotee of Viṣṇu. Kumutavalli agreed to marry him on the condition that he would feed a thousand Viṣṇu devotees everyday. Nīlaṉ agreed to do so and was married to her. For some time, he had enough money to feed a thousand devotees every day. But, soon, he ran out of money and started waylaying travellers. Meanwhile, Lakṣmī was being brought up by Pūrṇa Maharṣi at a nearby village. Viṣṇu came down and married her and the newly-weds went to Tirunakari through a forest. Nīlaṉ way laid them and tried to loot the valuables they possessed but was unable to do so. Then, Viṣṇu taught him the Aṣṭākṣara and, hence forth, he was called Tirumaṅkai Aḻvār.

Maṅkaḷācācaṉam :

Kula - 725; Tiruman- 1078, 1188, 1217, 1329, 1519, 1733, 1735, 1850, 2014, 2027, 2063, 3775 : 71, 32815 : 115.

TIRUIṬAVENTAI

This temple is situated on the Madras - Mahābalipuram bus route and is around sixty kilometres from Madras. This is also known as Tiruiṭantai.

Mūlavar : Lakṣmī Varāha, stands facing East

Tāyār : Kōmaḷavalli Nācciyār

Utcavar : Nityakalyāṇapperumāḷ

Tīrttam : Varāha Tīrtha, Kalyāṇa Tīrtha

Vimāṉam : Kalyāṇa Vimāna

Tala Purāṇam :

The Varāha Purāṇa gives details of this sthala. In the Trēta Yuga, there was a king called Mēghanāda. His son Bāli, who was righteous, ascended the throne after him. During his reign, three Asuras, called Māli, Mālyavān and Sumāli, requested him to help them fight against the Dēvas. As they sought refuge in him, he decided to help them and he killed some of the Dēvas. To be absolved of this sin he performed tapa here and Viṣṇu appeared to him in the form of Varāha.

Meanwhile, the sage Gālava, who had three hundred and sixty daughters (partial incarnations of Lakṣmī), performed tapa here to get suitable grooms. Viṣṇu came in the guise of a Brahmacāri and, on the request of the sage, married one girl everyday for three hunred and sixty days. On the final day, while every one was watching, he merged the three hundred and sixty girls into a single woman and placed her on his left. The place thus came to be known as Tiru ita entai from 'Tiru' referring to Lakṣmī, 'iṭa' meaning 'left' and 'entai' referring to the Lord. As the Lord married a girl everyday for a year, he is also called Nityakalyāṇap perumāḷ.

Special Features :

1. A king called Harikesarivarman, who lived in Mahabalipuram which is about twenty kilometres from here, used to come to the temple every day. So, the Lord, to save him this trouble, decided to reside at Mahabalipuram as well but with Lakṣmī on his right rather than on the left. This is the Sthala Śayanaperumāḷ kōvil at Mahabalipuram.

2. The idol here is unique. One feet of the Lord is on the earth, the other rests on the hoods of Ādiśēṣa and his consort Akilavalli Nācciyār, is seated on his left thigh.

3. Several Cōḻa kings were associated with the temple and partronized it.

4. There is a palanquin made of ivory in this temple. There is one other such carriage in India and this belongs to the Maharaja of Cochin.

5. A few miles from this place is the famous Kovaḷam beach. The name, Kovaḷam, is itself derived from Komaḷavalli-puram, named after the Tāyār of this sthala.

Maṅkaḷācāca<u>n</u>am :

Tirumaṅ - 1021, 1108, 1117, 3775 : 73, 3815 : 119.

TIRUINTAḶŪR

Tiruintaḷūr is situated within the town of Māyavaram on the Chennai-Kumpakonam road.

Mūlavar : Parimaḷa Raṅkanāṭar, Cukantava<u>n</u>a<u>n</u>ātan, Maruvi<u>n</u>iya maintan reclines on Śeṣa (Vīraśaya<u>n</u>am) facing East.

Tāyār : Parimaḷa Raṅganāyakī, Cantira Cāpa Vimōca<u>n</u>avalli (Skt. Candra Śāpa Vimōcanavallī), Puṇṭarīkavalli (Skt. Pundarīkavallī)

Tirttam : Indu Puṣkariṇi

Vimā<u>n</u>am : Vēda Cakra Vimā<u>n</u>a

Tala purāṇam :

This place is associated with Candra's redemption from a curse, by the Grace of Viṣṇu. The place gets its name from 'Indu' meaning 'moon'.

Special Features :

1. The idols of Gaṅgā and Kāvēri can be seen at the head and feet of the Lord, respectively.

2. The story goes that when Tirumaṅkai came to this Sthala, the doors of the temple had closed. Tirumaṅkai started singing verses that pleaded and argued with the Lord to open the doors. When the doors did not open for a long time, Tirumaṅkai, in mock anger, told the Lord that he could keep the temple to Himself. The doors then opened and Tirumaṅkai was admitted into it.

Maṅkaḷācāca<u>n</u>am :

Tirumaṅ - 1328-1337, 3815 : 126.

TIRUŪRAKAM

Tiruūrakam is situated in Kāñcipuram. Three other temples, Nīrakam, Kārakam and Kārvāṉam are also situated within this temple.

Mūlavar : Ulakaḷanta perumāḷ, Trivikrama, stands facing East.

Tāyār : Amutavalli Nācciyār

Utcavar : Pērakattāṉ

Tīrttam : Nāga tīrtha

Vimāṉam : Sāraśrīkara Vimāna

Tala Purāṇam :

When Mahābali was pressed down into the earth by Vāmana, he could not see the Trivikrama form of Viṣṇu. So, he prayed to Viṣṇu and Viṣṇu revealed the form to him at this sthala. Once, again, He revealed His form as Ādiśēṣa, bearing the earth, to Mahābali at this sthala. The word 'Uraga' means snake and, therefore, the place came to be known as Ūrakam.

Special Features :

1. This is the only Sthala where Viṣṇu appears in the form of Ādiśēṣa, the snake.
2. The idol of Ulakaḷanta perumāḷ is one of the biggest in the country. Two fingers on his left hand are raised signifying the measuring of land by two feet, a finger on his right hand is raised as though asking Mahābali for the third.

Maṅkaḷācācaṉam :

Tirumaḻicai - 814, 815; Tirumaṅ - 2059, 2064, 3775 (70), 3815 (128).

TIRUVAḶḶŪR

(Tiruevvuḷḷūr)

Tiruvaḷḷūr is also known as Puṇyāvartta kṣētra, Vīkṣāraṇya kṣētra and Tiruevvuḷ. The temple is on the Madras - Arakkōṇam rail route, about five kilometres from Tiruvaḷḷūr station. Buses are also available from Madras to Tiruvaḷḷūr.

Mūlavar	:	Vīrarāghava, reclines (Bhujaṅga Śayana) facing East. Also Evvuṭkiṭantāṉ, (Skt. Kimgṛheśa)
Tāyār	:	Kanakavalli, Vasumati
Utcavar	:	Same as Mūlavar
Tirttam	:	Hṛdtāpanāśinī Puṣkariṇi
Vimāṉam	:	Vijayakōṭi Vimāna

Tala Purāṇam :

The Mārkaṇḍēya Purāṇa describes this sthala in detail. The sage Śālihōtra had his āśrama here. He used to grind rice everyday, offer it to the Lord, give half of it to a guest and, then, eat the other half himself. One day, when he was waiting for a guest to whom he could offer the rice, Viṣṇu Himself, in the disguise of an old Brāhmaṇa, came to the Āśrama. Śālihōtra gave him half of the rice. But the old man said his hunger had not been mitigated. So, the sage gave him the other half as well. Then, the old man asked if there was a room for him to sleep (Skt. Kiṁgṛha, Tam. evvuḷ, which explains the name of the Lord and of the place).

The sage showed him his own Āśrama. Then, the old man revealed Himself as the Lord Viṣṇu to the sage and, on his request, agreed to stay there. Lakṣmī, who was born as Vasumatī, the daughter of Dilīpa, the king of Dharmasēnapura, met the Lord while he was hunting and was married to him.

Special Features :

1. Since the good deeds done in this place get multiplied several times, the place is called Puṇyāvartta kṣētra (the place which increases puṇya - merits).
2. It is believed that Śiva was redeemed from the sin of Brahmahatyā, with which he was afflicted when he killed Dakṣa, at this sthala.

Maṅkaḷācācaṉam :

Tirumaṅ -1058-1067, 3815 : 116; Tirumaḻicai - 3519.

TIRUKKAṬAL MALLAI

The sthala, Tirukkaṭal Mallai, is better known as Mamallapuram or Mahabalipuram and is close to Chennai.

Mūlavar	:	Sthala Śayana, reclines (Bhujaṅga Śayana) facing East.
Tāyār	:	Nilamaṅkait Tāyār
Utcavar	:	Ulakuyya Ni<u>nr</u>ā<u>n</u>
Tīrttam	:	Puṇḍarīka Puṣkarini, Garuḍa Nadi
Vimā<u>n</u>am	:	Gaganākṛti Vimāna, Ananta Vimāna

Tala Purāṇam :

The Bhā. P. describes the associations of this sthala with Sage Puṇḍarīka. Once, Puṇḍarīka had gathered Tāmarasa flowers to worship Viṣṇu, in the Kṣīrābdhi Nātha form (the form in which he reclines on the Ocean of Milk). He found the sea barring his way. The intensity of his devotion to Viṣṇu was such that he began to scoop out the water with his hands. Meanwhile, Viṣṇu came to him in the guise of an old man and asked him for food. The sage, then, went away to procure food. When he returned, he found Viṣṇu, in his real form, reclining in the sea on Ādiśēṣa, wearing the flowers brought by the sage. The sage was granted the boon of being close to Viṣṇu. Thus, Viṣṇu resided in the place as 'Sthala śayanap perumāḷ' meaning the 'Lord who reclines in Tirukkaṭal Mallai'.

Special Features :

1. This place was an important port about two thousand years ago. In Pattupāṭṭu, Uruttiraṅkaṇṇa<u>n</u>a<u>r</u>, while referring to king Iḷaṇtiraiya<u>n</u>, mentions this Sthala as 'nīrppāyal' meaning 'water bed'.

Vaṇṭal āyamoṭu uḷtarai talaiip
pu<u>n</u>al ātu makaḷir iṭṭapolaṅkuḷai
Irailēr maṇicciral iracettu erinte<u>n</u>a
Puḷārpeṇṇai pulampur maṭa<u>r</u> cellatu
Kēḷvi antaṇar arunkaṭa<u>n</u> i<u>r</u>utta
<u>V</u>ēḷvit tuṇattu acaiiyava<u>n</u>ar
Otima viḷakki<u>n</u> uyurmicaik koṇṭa
Vaiku<u>r</u>u mi<u>n</u>i<u>n</u> paipayat tō<u>nr</u>um
Nīrppeya<u>rr</u>u ellai pōki. . . (Perumpāṇ. 311-319)

2. This sthala is very well known for its beautiful sculptures.
3. There were originally seven temples here but six of them were swallowed up by the sea.
4. The Utcavar holds a lotus bud in his hand and the Mūlavar holds his right hand against his chest in the Jñāna Mudra.
5. This is the place where, it is believed, Pūtattāḻvār appeared on a flower.

Maṅkaḷācācaṉam :

Tirumaṅ: 1088, 1107, 1195, 1551, 2050, 2060, 3775:73, 3815:120; Pūt: 3353.

TIRUKKAṬIKAI

(Skt. Ghaṭikācala)

This is better known as Cōliṅkapuram or Cōliṅkar. It is also known as Cōḻacimmapuram. It is on the Madras-Bangalore rail route, around twenty five kilometres from Arakkonam station. There are buses from Madras. This sthala is situated on two hillocks and there are three temples here.

i) The temple on the foot of the hill.

Mūlavar : does not exist

Utcavar : Bhaktavatsala, Takkāṉ, Ādikēśava Perumāḷ.

ii) The higher hill is around five hundred feet tall on which is the Narasimha temple.

Mūlavar : Yoga Narasimha, Akkārakkaṉi, sits facing East.

Tāyār : Amṛtavalli

Tīrttam : Amṛta Tīrtha, Takkāṉ Kulam

Vimāṉam : Simhakōṣṭākṛti or Simhākāra Vimāṉa

iiii) The temple on the lower hill.

Mūlavar : Yōga Āñjanēya holds the conch and the discus in his hands.

Tala Purāṇam :

The Viṣṇu Purāṇa and the Padma Purāṇa give details of this sthala. Once, Viśvāmitra performed tapa here to become a Brahmarṣi for a Ghaṭika (a short measure of time) and was rewarded. Later, the Saptarṣis and the sage Vāmadēva wanted

to be granted a vision of Narasiṁha and performed tapa here. Meanwhile, Rāma had finished his duties as an incarnation and was going back to Vaikuṇṭha and Āñjanēya also wanted to accompany him. But, Rāma told him to protect the Saptarṣis and Vāmadēva who were being troubled by two Asuras, Kālan̲ and Kēyan̲, and also gave him the Pāñcajanya (conch) and the Sudarśana (discus). Āñjanēya complied and destroyed the asuras. Narasimha, then, revealed himself to the Ṛṣis and also told Hanumān to reside there with Himself.

Special Features :

1. Tōṭṭācāriyār, a great devotee of the Lord at Kāñcipuram, used to go to Kāñcī from this sthala every year. Once, when he was too sick to go, the Lord Himself came from Kāñcī to this sthala for the sake of his devotee.
2. This is one of the seventy four seats established by Rāmānuja to spread Viśiṣṭādvaita.
3. The second Carnatic war between the British and Hyder Ali took place near this sthala.

Maṅkaḷācācan̲am :

Tirumaṅ: 1731, 1739, 3775 : 73; Pēy: 3444.

TIRUKKAṬITTĀN̲AM

Tirukkaṭittān̲aṃ is on the Tiruvallā - Kōṭṭayam road, five kilometres from Ceṅkaṇāccēri. There are a few buses from Kōṭṭayam.

Mūlavar : Adbhuta Nārāyaṇa, Amṛta nārāyaṇa

Tāyār : Karpagavalli

Tirttam : Bhūmi Tirtha

Vimān̲am : Puṇyakōṭi Vimāna

Tala Purāṇam :

A king called Rukmāṅgada ruled here. He had a beautiful garden from which the Dēvās stole flowers to offer to Viṣṇu. The king, by the powers gained from the regular observation of the Ēkādaśi Vrata, bound the Dēvas, so that they could not

go back to their heavenly abode. Rukmāṅgada, at the intervention of Viṣṇu, agreed to give away this power to the Dēvas, who were then set free.

The place gets its name from the word ghaṭikā (Tam. Kaṭikai and later Kaṭi) which is a measure of time roughly equivalent to twenty five minutes. It is believed that any wish would be fulfilled, if one performs severe tapa here for this period of time.

Special Features :

1. There are shrines for Narasiṁha and Kṛṣṇa within this temple.
2. It is believed that Sahādēva had consecrated the image of Kṛṣṇa here. It is also believed that, this image replenishes its powers once every sixty years and that, at the end of Kaliyuga, it would merge into the skies in the form of a flame.
3. Local records mention a kind of dance performed in a temple festival by women holding umbrellas. It has also been argued that the Kuṭakkūttu, mentioned by A̲lvārs (Nam., Peri), refers to this dance known as 'Kuṭaikkūttu', from 'Kuṭai' meaning umbrella.

Maṅkaḷācāca̲nam :

Nam. - 2909 - 2919.

TIRUKKAṆṬAME̲N̲N̲UM KAṬINAKAR

Tirukkaṇṭam is about seventy kilometres from Rishikesh on the Rishikesh - Badrinath route. It is about one thousand seven hundred feet above sea level.

Mūlavar : Nīlamegha (Puruṣottama) stands facing east. (Also known as Veṇimādhava)

Tāyār : Puṇḍarīkavalli (Vimalā)

Tīrttam : Maṅgala Tīrtha, Gaṅgā nadī

Vimāna̲m : Maṅgala Vimāna

Tala Purāṇam :

The Padma, Matsya, Kūrma and Agni Purāṇas give information about this sthaḷa. Brahmā, once, conducted an important Yajña here and so the place came to be known as Prayāga meaning 'best Yajña'. It is believed that the Vaṭa Vṛkṣa (banyan tree) here will remain understroyed during the pralaya and that Viṣṇu would rest on the leaf of this tree.

Special Features :

1. The Pāṇḍavas bathed in the Gaṅgā here before the Mahābhārata war.
2. Bharadvāja performed a Yajña here and became one of the Saptarṣis.
3. Here, the rivers Alakananda and Bhāgīrathī unite with the Gaṅgā.
4. There are shrines for Badrināth, Kālabhairava Mahādēva and Haṉumān. The idol of Raghunāth was consecreated here by Ādiśaṅkara.

Maṅkaḷācācaṉam :

Peri - 391-401.

TIRUKKAṆṬIYŪR

This temple is situated on the way to Tiruvaiyāṟu from Tanjore. It is about ten kilometres from Tanjore.

Mūlavar : Haraśāpa Vimocaṉa perumāḷ, also referred to as Kamala nātha, stands facing East.

Tāyār : Kamalavalli nācciyār

Utcavar : same as Mūlavar

Tīrttam : Kapāla mokṣa puṣkariṇi, Hatyā vimōcana tīrtha / Padma tīrtha / Pāli tīrtha,

Vimāṉam : Kamalākṛti Vimāna

Tala Purāṇam :

The 8th chapter of the Brahmāṇḍā Purāṇa deals with this temple. Brahmāṇḍa Purāṇa gives an account of Śiva severing

Brahmā's head (See Tiru Anpil) Śiva's begging bowl, the Kapāla was filled only at Tirukarampanūr. But the Kapāla did not fall off from his hand and Śiva prayed to Viṣṇu. Viṣṇu appeared before him and said that if Śiva came to Kaṇṭiyūr and bathed in the Padma Tirtha and prayed to the Lord, he would be redeemed. Thus, Śiva was absolved of the Brahmahatyā sin. Since the curse of Hara was removed here, the Lord is known as Haraśāpa Vimōçana perumāḷ. There is also another version which states that Śiva bathed in the Padmā Tirtha and was freed from the sin. Since Śiva was freed from the curse and since Śiva is also referred to as Kaṇṭhēśvara, this place came to be known as Kaṇṭiyūr.

Special Features of the temple :

1. There are idols of Brahmā and his consort.
2. This place is also known as Kaṇṭa kṣetra and Pañca Kamala kṣetra because the Ksetra, Puṣkariṇi, Vimāṉa, Mūlavar and Tāyār are all called Kamala.

   Kamala Kṣetra
   Kamala Puṣkariṇi
   Kamala Vimāṉam
   Kamala Nātha
   Kamala Valli Nācciyār

3. The oldest deities of this temple are of Santāna gopāla and Navanīta Kṛṣṇa. It is believed that the temple was built before several caturyugas.
4. Narāyāṇa Tirtha, who wrote Sri Kṛṣṇa līlā, was born near Kaṇṭiyūr at Tirupūnturutti.
5. It is believed that the King of Mysore, Tippu Sultan, fought a battle at the entrance of this temple. He won the battle and, from then on, he became a devotee of the Lord.

Maṅkaḷācācaṉam :

Tirumaṅ - 2050.

TIRUKKAṆṆAṄKUṬI

Tirukkaṇṇaṅkuṭi is also known as Kṛṣṇāraṇya Kṣētram. This is situated on the Tanjavur - Kīlvaḷur route.

Mūlavar	:	Lōkanātan̲, Cyāmaḷamēn̲ip perumāḷ, stands facing East
Tāyār	:	Lokanāyaki
Utcavar	:	Dāmōdara nārāyaṇa with Śridevī and Bhūdevī
Tāyār	:	Aravinta Nāyaki
Tirttam	:	Śravaṇa Puṣkariṇi
Vimān̲am	:	Utpala Vimān̲am
Vṛkṣam	:	Makil̲amaram (Vakuḷa, Mimusaps elangi)

Tala Purāṇam :

The Garu.P. (Ch.5) gives details of this sthala. The Nārada Purāṇa also mentions this place. The sage Vasiṣṭha used to make the image of Kṛṣṇa in butter and worship it. One day, Kṛṣṇa himself, in the form of a child, swallowed the butter and began to run away. Vaṣiṣṭha chased him. When Kṛṣṇa came to this sthala, some sages, who were preforming austerities, tied him up with their Bhakti. When Vaṣiṣṭha reached the place, he recognised Kṛṣṇa and fell at His feet. Kṛṣṇa consented to stay in the place for ever.

Special Features :

1. The festival called 'Tirunīr̲ani Vil̲ā is important. On this day, the idol is smeared with 'Vibhūti', usually associated only with Śiva.

2. When Tirumaṅkai Āl̲vār was involved in building a rampart around the temple at Śrīraṅgam, he came to know that there was a golden image of Buddha at Nākapaṭṭin̲am. He went there and sang to the image to yield the gold. Immediately all the gold fell away from the image. He took this gold and was returning to Śrīraṅgam, when he halted at this sthala for a night. He buried the gold in a field and slept under a tamarind tree. He bade the tree keep a watch over the gold. When, in the morning, the farmer who owned the field came to plough the field, the tree woke Tirumaṅkai up by shedding its leaves. Since the tree kept watch without falling asleep, it is called 'Uraṅkāpuḷi' (the Tamarind tree that does not fall asleep).

On waking up, Tirumaṅkai saw the farmer and claimed the land to be his. The farmer was angry and the dispute was taken to the village elders. The farmer produced documents to support his claim. Tirumaṅkai asked for a day's time to go to Śrīraṅgam and bring evidence and this time was granted. He took the gold at night and left for Śrīraṅgam. The dispute was never settled. It is, therefore, believed that all disputes remain unsettled (Tērā Vaḻakku) in this place.

When Tirumaṅkai was staying in this sthala, he was very thirsty. So, he went to the village well and requested the women, who were drawing water, to give him some water. The women, who had heard of the dispute, refused to give him water. He then cursed that all the wells of the village would dry up. Even today, good water is not available in the village. The wells do not have water and are called 'ūṟākkiṇaṟu'.

After cursing thus, he rested under the Makiḻa tree nearby. He fainted there out of hunger. Nārāyaṇa himself appeared before him as a wayfarer, gave him food and disappeared. Tirumaṅkai was surprised to see no one around when he was revived. He blessed the Makila tree to remain young and green forever (Kāyāmakiḻ). The place is therefore, called Uṟaṅkāpuḷi, Tērā (Tōla) Vaḻakku. Ūṟākkiṇaṟu, Kāyāmakiḻ, Tirukkaṇṇaṅkuṭi.

The Lord is believed to have appeared here before Brahmā, Gautama, Upariśravas, Vasiṣṭha, Bhṛgu and Tirumaṅkai Āḻvār.

Maṅkaḷācācaṉam :

Tirumaṅ - 1748 - 57.

TIRUKKAṆṆAPURAM

Tirukkaṇṇapuran is also called Kṛṣṇāraṇya Kṣetram, Pañcakṛṣṇa Kṣētram and Saptapuṇya Kṣētram. There are buses from Tiruvārūr and from Nākapaṭṭiṉam to this sthala. The sthala is about twenty five kilometres from Tiruvārūr.

Mūlavar : Nīlamēkap perumāḷ, Śaurirāja, stands facing East

Tāyār : Kaṇṇapura nāyaki

Utcavar : Śaurirāja

Tirttam : Nitya Puṣkariṇi

Vimāṉam : Utpalāvartaka Vimāna

Tala Purāṇam :

The Padma Purāṇa (IX chs. 96-111) refers to Tirukkaṇṇapuram. A King, called Vasu, who is also known as Uparisravas had the power of flight. He was once returning from a war with the Asuras in which he had defeated some powerful Asuras. When he was flying over this sthala, he mistook some sages to be Asuras and attacked them.Seeing this, Viṣṇu himself, in the form of a sixteen year old boy, defeated Vasu. The King, then, realised that the boy was the Lord himself and prayed to him. He requested the Lord to marry his daughter Padminī and the Lord married her.

Special Features :

1. There is a story that locks of hair had grown on idol of the Lord to save a priest who had promised to show his King locks of hair on the idol.
2. Around twenty miles away from this sthala, a mountain, believed to be Garuḍa himself, lies submerged in the sea.
3. In this sthala, the Lord appears as the Trinity on the seventh day of the Brahmōtsava. During the day, he is Viṣṇu, in the night he appears as Brahmā and early in the morning as Rudra.
4. There is also a story about a staunch devotee called 'Muṉaiya-taraiyar' who lived here. He would never have his food before offering it to the Lord. One night, as he had returned very late from a journey, he made a mental offering of food to the Lord. Immediately, the smell of the food pervaded the temple. Even today, the offering at midnight is called 'Muṉiyōtaram poṅkal' after the name of the devotee.

Maṅkaḷācācaṉam :

Peri - 71; Āṇṭāḷ - 535; Kula - 712-729; Tirumaṅ -1648-1747, 2067, 2078, 3815: 80, 133, 3775: 72; Nam. - 3063-3073.

TIRUKKAṆṆAMAṄKAI

Tirukkaṇṇamaṅkai is also called Kṛṣṇa Maṅgala Kṣētram and it is situated about forty kilometres from Kumpakōṇam. on the Kumpakōṇam - Tiruvārūr road. It is about ten kilometres from Tiruvarur.

Mūlavar : Pattarāvip Perumāḷ (Skt. Bhaktavatsala perumāḷ) stands facing East

Tāyār : Abhiṣeka valli

Utcavar : Perum pu̱rak kaṭal

Tirttam : Darśana puṣkariṇi

Vimāṉam : Utpala Vimāna

Tala Purāṇam :

The Padma purāṇa (5th Kāṇḍa Chs. 81-87) refers to this place. The story goes that Lakṣmī, who emerged from the ocean of milk, was too shy to look at Viṣṇu. So, she came to this sthala and performed tapa. The Lord left His abode, the Kṣīrābdhi and came here to marry her. This is the reason for the name of the Utcavar, which means 'one who left the huge Ocean'.

The place is also called 'Lakṣmī Vaṉam', because Lakṣmī performed tapa here and Kṛṣṇa Maṅgala Ksetram because the divine marriage took place here.

Special features :

1. This sthala has all the seven requirements (Vimāna, Āraṇya, Maṇḍapa, Tīrtha, Kṣētra, Nadi, Nagara) of a temple town and is, therefore, called 'Saptāmṛta kṣētram'.

2. It is believed that all the devas, in the form of bees, came down to attend the divine marriage and live here still. There is a beehive, even today, in the shrine of the goddess.

3. Tirukkaṇṇa maṅkaiyāṇṭāṉ, a disciple of Nātamuṉikaḷ, was born here.

4. It is believed that the Lord Śiva guards the four quarters of this sthala.

5. The idol of Vaikuṇṭha Nātha and that of Viṣṇu on Garuḍa need special mention here.

6. It is believed that the Puṣkariṇi here was formed by a drop of water from Brahmā's Kamaṇḍala when he worshipped Viṣṇu in his Vāmana incarnation. Also, Candra, who was cursed by all the Dēvas for his adulterous involvement with Tārā, his preceptor's wife, was redeemed from the curse here.

7. There is also an idol resembling the Buddha in the temple.

Maṅkaḷacācaṉam :

Tirumaṅ - 1634 - 47, 1848-2008, 3775 : 71, 3815 : 116.

TIRUKKARAMPAṈŪR / UTTAMAR KŌVIL

The temple Tirukkarampaṉūr / Uttamar Kōvil is about two kilometre and a half from Śrīraṅgam temple. This temple is situated on the banks of the river Koḷḷiṭam. Buses from Trichy to Turaiyūr and Maṇaccanallūr pass through this sthala.

Mūlavar : Puruṣottama. Also referred to as Uttamar. The Lord reclines facing east.

Tāyār : Pūrṇavalli

Tīrttam : Kadamba Tīrtha

Vṛkṣa : Kadali (Banana tree, Musa Paradisiaca)

Vimāṉam : Udyoga Vimāna

Tala Purāṇam :

The Br. P. refers to this sthala. It is believed that Brahmā used to pray to the Lord Viṣṇu every evening (sandhya). To test his devotion, the Lord took the form of a Kadamba tree and stood before him. Brahmā realised that the tree was the Lord Himself and did Tirumañcaṉam to the tree and prayed to the Lord. The Lord appeared before him and told Brahmā that he should pray every day at the same place. So, Brahmā also decided to reside in the temple.

Śiva came to this sthala in the form of Bhikṣāṭana and Lord Viṣṇu asked Mahālakṣmī to give alms to Śiva. The begging bowl (skull of Brahmā), which was not filled earlier, filled up in this place. Hence, the goddess came to be known as Pūrṇavalli. Śiva, in the form of Bhikṣāṭana, also stayed in the temple. Since Viṣṇu was in the form of a Kadamba tree, the place originally took the name Katampaṉūr which later became Karampaṉūr.

Special Features:

1. All the three deities of the Trinity, Śiva, Brahmā and Viṣṇu are worshipped at this temple.
2. Since Śiva came here in the form of Bhikṣāṭna, this temple is also known as Bhikṣāṭanar Kōyil.
3. It is believed that king Janaka conducted a sacrifice here and all the three gods appeared before him. Hence, Janaka built this temple here.
4. When Tirumaṅkai Āḻvār renovated the Śrīraṅgam temple, he stayed at this temple. Even now, the temple and the garden around the temple are referred to as "Āḻvār Paṭṭavarti".
5. In the Mahāmaṇṭapam of the temple, the idol of Goddess Sarasvatī, the consort of Brahmā, is also found.

Historic importance of the temple :

In 1751, during the battle between the French and the British, a Colonel took refuge in the temple. But, no harm was done to the temple during the war.

Important festivals :

Every year, on the day of the festival Kārtikai, the idol of the Lord, along with Śiva, is taken in a procession around the streets.

Maṅkaḷācācaṉam :

Tirumaṅ - 1399.

TIRUKKAVITTALAM (KAPISTHALA)

The temple is on the Tiruvaiyāṟu - Kumpakōṇam route, about three kilometres from Pāpaṉācam railway station.

Mūlavar : Gajendra Varada, reclines facing East

Tāyār : Ramāmaṇivalli

Tirttam : Gajendra Puṣkariṇi, Kapila Tirttam

Vimāṉam : Gaganākṛti Vimāṉam

Tala Purāṇam :

This sthala is associated with the episode of Viṣṇu liberating the elephant Gajendra. Once, King Indradyumna, a great devotee of Viṣṇu, was performing tapa when Durvāsa, the Ṛṣi came to see him. The King's tapa was so intense that he did not notice the arrival of the Ṛṣi Durvāsa, who, angry at this neglect, cursed the King to be transformed into an elephant. When the king begged to be forgiven, Durvāsa told him that he would be absolved of this curse by Viṣṇu. The king, thus, turned into the elephant. Gajendra and lived worshipping Viṣṇu.

One day, when Gajendra was bathing in a river, a crocodile caught his leg. This crocodile had been an Asura called Kuhu and had been cursed by Agastya to be turned into a crocodile. When he asked to be absolved of the curse, Agastya told him that when he grabs the leg of Gajendra, he would be delivered from it. Therefore, when the crocodile caught the leg of Gajendra, the elephant appealed to Viṣṇu for help. Viṣṇu appeared, seated on his Garuḍa,and cut off the head of the crocodile with his Cakra. Both the elephant and the crocodile, then, regained their original forms.

Special Features :

i) This is the only Sthala where Viṣṇu revealed himself to liberate forms of life other than Dēvas, Asuras or humans, that is, to an elephant and a crocodile.

Mankaḷācācaṉam :

Tirumaḻicai - 3533.

TIRUKKAḶVAṈŪR

Tirukkaḷvaṉūr is situated within the Kāmākshi temple at Kāñcipuram.

Mūlavar : Ādivarāha perumāḷ, stands facing west.

Tāyār : Añcilai valli Nācciyār

Tīrttam : Nityapuṣkarini

Vimāṉam : Vāmana Vimāna

Tala Purāṇam :

Once, Śiva and Pārvatī had an argument and Śiva cursed Pārvatī to be separated from him. Pārvatī then came to this sthala and performed tapa to please Vāmana. Vāmana appeared before her and reunited her with Śiva. Once, when Lakṣmī and Pārvatī were engaged in a conversation here, Viṣṇu eavesdropped. But, Pārvatī saw him and called him a thief (Tam. Kaḷvaṉ) and, therefore, the place came to be known as Kaḷvaṉūr. Even as Pārvatī saw Viṣṇu hiding away, an Asura came to attack Pārvatī and Lakṣmī. Viṣṇu then stood on the Asura and subdued him. But the Asura once again began to attack Viṣṇu and Viṣṇu sat down on him. The Asura was still not defeated. Finally, Viṣṇu lay down on him and pressed him down to Pātāḷa. Therefore he is called Niṉṟāṉ (He who stood), Iruntāṉ (He who sat) and Kiṭantāṉ (he who reclined) here.

Special Features :

1. Though the sthala purāṇa mentions that Vāmaṉa appeared to Pārvatī here, it is intriguing that the Mūlavar is Varāha and not Vāmana. The worship of Varāha is very ancient in India and, therefore, it is possible that the Varāha temple was encompassed within the Kāmākṣi temple at a later time. The reason for this unusal occurance is not clear.

2. The idol here is perhaps the smallest found in all the hundred and eight sthalas.

3. There is no utcavar, and therefore, no festivals are associated with this temple. The puja is conducted by the priests of the Kāmākṣi temple; there are no special priests appointed to perform puja at this temple.

See also Tiruppāṭakam, Tirunilāttiṅkaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tiruttaṇkā, Tiruvēḷukai, Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaṅ - 2059.

TIRUKĀṬKARAI

Tirukkāṭkarai is on the Shoranūr - Erṇākuḷam rail route, about three kilometres from Iṭaipaḷḷi station. There are buses to this sthala from Ālavāy. In Malayalam, it is known as Kākkarā.

Mūlavar : Kāṭkaraiyappaṉ, stands facing south

Tāyār : Peruñcelva Nāyaki, Vātsalyavalli

Tirttam : Kapila Tirtha

Vimāṉam : Puṣkala Vimāṇa

Tala Purāṇam :

This sthala is also known as Vāmaṇa Sthala. When Viṣṇu incarnated as a dwarf, He asked Mahābali for three feet of land and measured the earth and the sky with two feet. For the third feet, Mahābali offered his own head. He also requested the Lord that he should be remembered by people on the day of the Śravaṇa star in the month of Āvani. The Lord in this sthala is believed to be the one who appeared before Mahābali.

Special Features :

1. A rich man, who owned a grove of plantains, donated a bunch of golden plantains to this temple because his grove did not yield any fruit. By the grace of God the plantains gave good yield and they are called Nēntiram paḻam. Once, this bunch of golden plantains in the temple was misplaced and the King tortured a yōgi on suspicion. But, soon, the golden bunch was found within the temple. Meanwhile, the Yōgi uttered a curse on the country and killed himself. The king then consulted several sages to redeem the country from the curse. On their advice, he made a thatch of bamboo and created light by burning 'Kōraipul' a kind of grass and was redeemed from this curse.

Maṅkaḷācācaṉam :

Nam - 3019-3029

TIRUKKĀRAKAM

The sthala Tirukkārakam is situated within the temple of Tiruūrakam (Ulakaḷanta perumāḷ koyil) in Kāñcipuram.

Mūlavar : Karuṇākara Perumāḷ, stands facing North.

Tāyār : Padmāmaṇi Nācciyār, Ramāmaṇi Nācciyār

Tīrttam : Agrāya Tīrtha

Vimāṉam: Vāmaṉa Vimāṉam, Ramya Vimāṉam

Tala Purāṇam :

Like Tirunīrakam, this temple was also perhaps a separate sthala. But no reason has been yet found for its present situation within the temple of Ūrakam. It is said that sage Garga performed tapa here and gained Jñāna (knowledge) and, thus, the place came to be known as Gargaham which later became 'Kārakam'.

Special Features :

i) This sthala is situated within the third Prakāra of Uləkaḷantaperumāḷ Koil.

See also Tiruppāṭakam, Tirunilāttiṅkaḷtuṇṭam, Tiruūrakam, Tirukārvāṉam, Tirunīrakam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tirutaṇkā, Tiruvēḷukkai, Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaṅ - 2059.

TIRUKKĀRVĀṈAM

The temple of Tirukkārvāṉam is situated within the Ulakaḷanta perumāḷ kōyil at Ūrakam in Kāñcipuram.

Mūlavar : Kaḷvar, Stands facing North

Tāyār : Kamalavallī, Tāmaraiyāḷ

Tīrttam : Gauri Taṭākam, Tarātara Tīrttam

Vimāṉam : Puṣkala Vimāna

Tala Purāṇam :

No details are available about this sthala. Like Nīrakam and Kārakam, this sthala also should have existed elsewhere. The circumstances under which the idols were brought here is not known.

See also Tiruppāṭakam, Tirunilātiṅkaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tirutaṉkā, Tiruvēḷukkai and Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaṅ - 2059.

TIRUKKĀVAḶAMPĀṬI

This temple, Tirukkāvaḷampāṭi, is situated at about three kilometres from Tirunāṅkūr. This is also on of the Tirunāṅkūr Tiruppatis.

Mūlavar : Gōpālakṛṣṇa (Rājagōpāla) stands facing East with Satyabhāmā and Rukmiṇī.

Tāyār : Maṭavaral maṅkai, Ceṅkamala Nācciyār

Tīrttam : Taṭamalar poykai

Vimāṉām : Svayambhu Vimāna

Tala purāṇam :

It is believed that Kṛṣṇa and Satyabhāmā came from Dvārakā and resided in this place because it had gardens as beautiful as the garden of Indra.

Special features :

1. It is considered as sacred as Dvārakā.

2. On the day after the New Moon in the month of 'Tai' - (mid. Jan - mid. feb.), the idols of eleven temples surrounding Tirunāṅkūr are taken to Tirunāṅkūr for 'Garuḍa Śeva' and this temple is one of the eleven.

Note: This and the ten other sthalas form a group of closely associated sthalas. All these sthalas are situated in and around Tirunāṅkūr. The Padma Purāṇa refers to this area as Palāśavana kẹstra, Mataṅgāśrama Nāgapuri and also as Ubhaya kaveri Madhyama (as it is situated between Kāvēri and Maṇṇiyāṟu). After the death of Satī (Umā) in the yajña of Dakṣa, Śiva began his tāṇḍava in anger at this place. Every time his matted hair touched the ground, a new Śiva appeared and, thus, eleven Śivas danced in fury. The sages and Dēvas were afraid that if Śiva's Tāṇḍava went on, there would be total annihilation of the world. So, they prayed to Nārāyaṇa. Nārāyaṇa came down from Paramapada and, on seeing Him, Śiva's anger was subdued. Śiva requested Nārāyaṇa to appear in eleven forms as he himself had done. So, Nārāyaṇa summoned eleven of his manifestations from various temples and they came to reside in this area in eleven temples. There is also a temple to Śiva here. The idols of the eleven temples are brought to Tirunāṅkūr on the day after the New Moon in 'Tai' for Garuḍa Śeva.

The other ten sthalas are Tiruarimēya Viṇṇakaram, Tiruvaṇpuruṭōttamam, Tiruccempoṉcey Kōvil, Tirumaṇi-māṭakkōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārtaṉpaḷḷi.

Maṅkaḷācācaṉam:

Tirumaṉ : 1298-1307.

TIRUKKĀḺICCĪRĀMA VIṆṆAKARAM

Tirukkāḻiccīrāma Viṇṇakaram is popularly known as Cīrkāḻi. The temple is about a kilometre from Cīrkāḻi station.

Mūlavar : Trivikrama, Tāṭāḷaṉ, stands facing East

Tāyār : Lōkanāyaki

Utcavar : Trivikrama

Tīrttam : Śaṅkha Tīrtha, Cakra Tīrtha

Vimānām : Puṣkala Vimāna

Tala purāṇam :

The Br.P. refers to this place as Pāṭalīka Vanam and Uttama Kṣētram. Once, Brahmā boasted of his long life span. To subdue his pride, a sage called Rōmaśa performed tapa and Viṣṇu appeared to him. On further request from Romaśa, Viṣṇu also appeared as Trivikrama. He blessed the sage with a longer life than that of Brahmā and said that, when one strand of Romaśa's hair fell a year would be reduced from Brahmā's age. The Lord is called Tāḷ + Āḷan that is, one who measured with his feet.

Special features :

1. This place is believed to be the Sidhāśrama, mentioned by Vālmīki, where Viśvāmitra conducted his Yajña.
2. Once, when this place was in ruins, an old lady safe-guarded the idol of the Lord in a pot of rice. Later, when Tirumaṅkai came here, the Lord directed the old lady to hand the idol over to the Āḻvār.
3. Sri V.V.S. Iyer observes that the 610th Tirukkural refers to this Lord. "Matiyilā mannavan eytum aṭiyaḷantān tā(a) yata ellām oruṅku."
4. On his way back from a pilgrimage in Northern India, Tirumaṅkai reached this place. He is believed to have defeated Tiruñānacampantar in a debate, here.

Maṅkaḷācācanam:

Tirumaṅ: 1178-1187.

TIRUKKUṬANTAI

This sthala is also known as Bhāskarakṣētram. It is situated at about four kilometres from Kumbakonam Railway station.

Mūlavar : There are several names such as Cārankapāṇi, Ārāvamutan (Aparyāptāmṛta), Utthāna Śāyī.

Tāyār : Kōmaḷavalli

Utcavar : Same as Mulavar

Tīrttam : Hemapuṣkariṇi, Kāvēri, Ariciḻāru

Vimānām: Vaidika (Veda Veda) Vimāna

Tala purāṇam :

It is believed that both Raṅganātha (Śrīraṅgam) and Śrīnivāsa (Tiruppati) dwell here. Śrīnivāsa had married Padmāvatī at Tiruppati. When Lakṣmī came to know of this, she came in search of the Lord, in anger. Fearing her anger, Śrīnivāsa came over from Tiruppati to hide in a subterranean cave here.

Meanwhile, of the two Vimānas of Lord Raṅganātha which were given to Vibhīṣaṇa by Rāma, the Praṇavākṛti Vimāna had been installed at Śrīraṅgam. The other Vimāna, Vaidīka Vimāna was installed in Tirukkuṭantai.

The Lord had promised Bhṛgu Maharṣi that Lakṣmī would be born as his daughter and would marry Him. Bhṛgu was involved in tapa at this place and found a girl child (Lakṣmī) in the pond. He adopted her and named, her Kōmaḷavalli. The Lord, holding the Śārṅga in His hand, came here on the day of Makara Saṅkrānti and fulfilled His promise by marrying Kōmaḷavalli.

Special features :

1. It was the capital of the Cōḻa kingdom for some time.
2. This is the only sthala where the Mūlavar and Utcavar enjoy equal importance and is, therefore, called ubhaya pradhāna kṣetram.
3. The Mahāmaham festival is celebrated once in twelve years when the star Maha is in the Siṁha rāśi. It is believed that, on this day, the nine important rivers Gaṅgā, Kāveri, Yamunā,

Sarasvatī, Godāvarī, Narmadā, Kṛṣṇa, Sindhu and Sarayu enter the Hemapuṣkariṇi. There are images of these nine rivers on the banks of this tank.

4. The Cittirai tēr belonging to this temple is massive. The Sanctum itself is designed like a chariot.

5. There is a story that Tirumaṅkai Āḻvār sang in praise of this Lord and asked the Lord to raise up from the reclinig position and talk to him. The idol immediately started to rise. The Āḻvār, fearing he had inconvenienced the lord, asked Him to rest once again. The idol, then, stopped midway and is still to be seen in the half - risen position (Utthāna śāyī, cāyntu eḻamuyalum Tirukkōlam).

6. It is believed that, once, at the time of deluge (Praḷaya), Brahmā stored the Veda, the Amṛta and the Seed of Creation in a sealed pot. This pot drifted along till it reached this place. When it came here, Śiva broke it open with an arrow, the Amṛta spilled out and the process of creation began. The name Kuṭantai is derived from 'Kuṭam' meaning pot.

7. Other important temples in this town are those of Cakrapāṇi, Rāma, Varāha, Gopāla, Vedanārāyaṇa, Varadarāja. There is an unique idol of Rāma, at his coronation (Paṭṭābhiṣeka). Hanuman can be seen holding a Vīnā and a Rāmāyaṇa book.

8. It is believed that the Lord of this place ordered Nātamuṉi to collect all the four thousand verses of the Āḻvārs.

Maṅkaḷācācaṉam:

Peri: 173, 177, 188; Āṇṭāḷ: 628; Tirumḻicai: 807-812, 3519; Tirumaṅ: 949, 954, 9911, 1078, 1202, 1205, 1394, 1526, 1538, 1570, 1606, 1732, 1759, 1853, 1949, 1975, 2010, 2037, 2045, 2068, 2070, 2080, 3774, 3775, 3815:114; Pūt: 3353, 3445; Pēy: 3413, 3345; Nam: 2601-2611.

TIRUKKURUKŪR / ĀḺVĀR TIRUNAKARI

Tirukkurukūr is on the Tirunelveli - Tirucentur rail route. There are also buses from Śrivaikuṇṭam, Tirunelveli and Tiruccentur to reach this sthala.

Mūlavar : Ātinātaṉ / Ātippirāṉ / Polintuniṉra piraṉ, stands facing East.

Tāyār : Atiṉatavalli and Kurukūrvalli

Tīrttam : Brahma Tīrttam, Tāmraparaṇi

Vimāṉam: Govinda Vimāna

Tala purāṇam :

Several stories are associated with this sthala which is very ancient. It is also known as Kurukūr and has several other names as well. They are Varāha Kṣetra, Danta Kṣetra, Śeṣa kṣetra and Tīrtha Kṣetra. Br.P. gives details about this sthala as follows:

Once, Brahmā came to the earth to perform tapa. He requested Viṣṇu to suggest a suitable place. Viṣṇu told him of this sthala where he resides with the name Ādinātha. Brahmā came here and performed tapa and Viṣṇu appeared to him to impart knowledge to him, as his Guru (Tam, Kuru). Thus, the place came to Kurukūr.

Another explanation is that the place got its name from a king Kurukaṉ who ruled over the region, with this place as his capital.

Danta kṣetra

Once, a Brāhmaṇa, called Manda, denounced the Vedas. His guru cursed him to be reborn in a low caste. But Manda had rendered services at Viṣṇu temples and so Viṣṇu decided to help him in his rebirth. Manda was reborn as Daṇta in a low caste. He was virtuous and was directed by some devotees to the Vindhya mountains. From the Vindhyas, a light in the skies directed him to this Sthala. But, when he reached the sthala, the people of the upper castes refused to admit him into the temple. So, he established the Ādinātha vedi on the banks of the Tamraparṇi. Soon, the Brāhmaṇas who had insulted him became blind. When they prayed to Viṣṇu, they heard a voice asking them to apologise to Danta. They did so and regained their sight. Viṣṇu appeared to Danta with Lakṣmī. Even today, an idol of Danta can be seen in the temple and the place where he worshipped Viṣṇu is called Appaṉ Kōvil.

Tiruccaṅkaṇitturai

There was, once, a hunter in the Vindhyas who stayed under the same banyan tree as Danta for a short while. By virtue of this association, he was born as a sage called Śaṅkha. While he was performing tapa to become a guardian of one of the eight quarters (Digpāla), Narada appeared to him. He told Śaṅkha to worship Viṣṇu to get salvation rather than to become a Digpâla. When Śaṅkha asked him how this could be achieved, he told him that Śaṅkha would become a conch, reach the place where Tamraparṇī fell into the sea, would worship Ādiṇatha for thousand years and, finally, achieve salvation. So Śaṅkha was transformed into a conch and reached this sthala. He would worship the lord during the day and go back to the sea in the form of a conch. Once, when he was on his way to the temple, he saw a whale which blocked his way. When he prayed to the Lord, a man appeared and swallowed the fish. Śaṅkha, then, worshipped the Lord for a thousand years and attained salvation. Therefore, the place is also called Tiruccaṅkaṇitturai.

Śeṣa Kṣetra

When the Rāma incarnation was about to end, Yama came to see Rāma. Rāma told Lakṣmaṇa to stand guard while he talked to Yama with the strict instruction not to allow any body inside. While they were inside, Sage Durvāsa came to see Rāma and Lakṣmaṇa could not stop him. As a punishment, Rāma told Lakṣmaṇa that he would be transformed into a tree. Lakṣmaṇa begged Rāma for forgiveness. Rāma told him that since he had exiled Sītā unfairly, he would sit in the hollow of the tamarind tree into which Lakṣmaṇa would be transformed. Further, Devakī and Vasudeva were also promised salvation in the Kaliyuga. They were born as Kāri and Uṭaiya Naṅkai and Viṣṇu himself was born as their son, who, later, became Nammāḻvār. Meanwhile, Lakṣmaṇa had received a ring from Rāma and he came down South with it. Rāma also told that wherever the ring falls, their Lakṣmaṇa will be transformed into a tree. The ring fell of this hands at this sthala. He was transformed into a tamarind tree and stood in this place. The child Nammāḻvār,

believed to be an incarnation of Viṣṇu, lived in the hollow of this tree for sixteen years without eating anything and not talking to anybody. Maturakaviyāḻvār, who was on a pilgrimage in the Northern parts of the country, reached this sthala directed by a bright light and his questions aroused Nammāḻvār from his deep meditation. Since Lakṣmaṇa, an incarnation of Śeṣa, stands as a tree here, the place is called Śeṣa kṣetra.

Varāha kṣetra

It is called Varāha kṣetra because Viṣṇu appeared as Varāha to some sages here.

Special features :

1. This is the sthala where Nammāḻvār sang the Tiruvāymoḻi.
2. It was here that Nātamuṉi meditated on Nammāḻvār. Nammāḻvār appeared behind a screen and gave Nātamuṉi the four thousand verses of all the Āḻvārs.
3. A dog, belonging to a Siddha who lived close to this sthala, used to come here every day and eat the remains of the food eaten by the devotees. Once, while it was returning from here, it was drowned in the river. Its soul went upto the sky even as everyone looked on. The Siddha, called Karuvūrār, prayed to the Lord for salvation and this was also granted.
4. It is said that once, an elephant and a hunter died attacking each other here and they attained salvation.
5. Indra was cursed by Kaśyapa (for having insulted him) to lose all his wealth and splendour. He worshipped at this sthala and was redeemed from this curse.
6. Here, the shrine of Nammāḻvār has a higher Vimāna than that of Ādinātha. The image of Nammāḻvār here is not made of any metal. It is believed that, before renouncing his life, Nammāḻvār transferred his powers to the water of the Tamraparṇī. It is this water which is worshipped even today.
7. There is a Nādasvara (a musical instrument) at this temple made of stone, though it appears to be made of wood.

8. It is believed that the feet of the idol of Ādinātha are buried in the earth.

9. The Araiyar cēvai is performed here as in Śrīraṅgam.

Maṅkaḷācācaṉam:

Nam: 3106-3116.

TIRUKKUḶANTAI

Tirukkuḷantai is situated about ten kilometres from Tiruppuḷiṅkuṭi. It can also be reached by bus from Śrīvaikuṇṭam. This sthala is also known as Peruṅkuḷam.

Mūlavar : Cōranātaṉ, Śrīnivāsa stands facing East.

Tāyār : Kuḷantaivallittāyār and Alarmēl maṅkaittāyār.

Utcavar : Māyakkūttaṉ

Tīrttam : Peruṅkuḷam

Vimānām : Ānanda nilaya Vimāna

Tala purāṇam :

The Br.P. gives information about this Sthala. This place was once called Tāṭaka Vanam. A Brāhmaṇa, called Vedasāra, and his wife, Kumudavallī, worshipped Viṣṇu here for a child. By His grace, a girl was born to them. She grew up into a beautiful woman but refused to marry as she had chosen Viṣṇu to be her husband. She performed severe tapa and Viṣṇu was pleased. He appeared before her and accepted her as His consort. He placed her on His chest. Vedasāra was overwhelmed by his good fortune and continued to worship at the temple. Once, when Kumudavallī went to the river to bathe, an Asura, called Asmāsura, abducted her and imprisoned her in a cave in the Himalayas. Vedasāra prayed to this deity to help him. The Lord went to the Himalaya on Garuḍa and brought Kumudavallī back. The Asura followed him to this sthala and a battle between them followed. Viṣṇu vanquished the asura and danced upon him. He was called Cōranāṭṭiyaṉ or Cōranātaṉ because he danced (Nāṭya) upon a thief (cōra).

Special features :

1. Here, there are four consorts of the Lord : Śrīdevī, Bhūdevī, Nīlādevī and Kamalādevī.

Maṅkaḷācācaṉam :

Nam: 2868.

TIRUKKUṞUṄKUṬI

The Sthala Tirukkuṟuṅkuṭi is in the Tirunelveli district about twenty five kilometers from Vāṉamāmalai (Naṅkunēri). It can also be reached from Nagarcoil. There are buses from most important towns around.

Mūlavar : Niṉṟa Nampi, Kuṟuṅkuṭi Nampi, Vaṭuka Nampi, Vaiṣṇava Nampi, stands facing East.

Tāyār : Kuruṅkuṭi Valli

Tīrttam : Tiruppāṟkaṭal

Vimānām: Pañcaketaka Vimāna

Tala purāṇam :

The Varāha Purāṇa describes this sthala, Tirukkuṟunkuṭi. The Kaiśika Purāṇa also states that Viṣṇu, in the form of Varāha, stayed in this place with Lakṣmī in a small hut and the name 'Kuṟuṅkuṭi', meaning 'a small hut', comes from this. Another explanation is that, at this sthala, the huge form of Varāha was shortened. Thus, the name of the place is derived from the word 'Kuṟukutal' meaning 'to reduce in size'.

A Pāṇaṉ (one who sings, a bard) called Nampāṭuvāṉ, who belonged to a low caste, was an ardent devotee of the Lord of this sthala. Every year, on the day of Śukla pakṣa Ekādaśī in the month of Kārttikai. (mid. Nov.-mid. Dec.), he would perform a Vrata and would come to the temple, from his house at the foot of the hill of Mahendragiri close by, to worship the Lord. Once, a Brahmarākṣasa stopped him on the way and tried to eat him up. Nampāṭuvāṉ requested the Rākṣasa not to eat him as his vrata was incomplete. He promised to offer himself up on his return and the Rākṣasa agreed.

The Pāṇaṉ went to the temple and, as he belonged to a low-caste, worshipped from outside. He was sad that he would never be able to see the Lord since he was to be eaten up. The Dhvaja-stambha at the temple immediately moved aside and revealed the Sanctum to him. The Pāṇaṉ, then, returned happily. While he was passing through the forest where the Rākṣasa lived, the Lord, in the disguise of an old Brāhmaṇa, tried to stop him warning him that a Brahmarākṣasa lived there and would eat him up. Nampāṭuvāṉ told the Brāhmaṇa about his intention to fulfil the promise given by him to the Rākṣasa. The Brāhmaṇa argued with him to break his promise but he did not agree. Then, the Lord revealed His true form to him.

Nampāṭuvāṉ went further in search of the Rākṣasa. But, when he met the Rākṣasa, the Rākṣasa told him that he was not hungry anymore. Further, he requested Nampāṭuvāṉ to give away the fruits of his Vrata. The Rākṣasa had been a Brāhmaṇa in his previous birth but had performed his duties, like Yajña, without any sincere interest. Therefore, he had become a Rākṣasa and was to be redeemed only if he recieved the fruits of the good deeds of devotees like Nampāṭuvān. Nampāṭuvān, then, gave him half of the fruits he gained from singing about the Lord of Tirukkuṟuṅkuṭi. The Rākṣasa was immediately redeemed from the curse.

Special features :

1. It is believed that it was the Lord of this Sthala who was born as Nammāḻvār.
2. Tirumaṅkai Āḻvār attained the feet of the Lord here. This sthala is considered equal to Śrīraṅgam.
3. Once, it is believed that Rāmānuja imparted the Aṣṭākṣara mantra to the Lord Himself in reply to the Lord's question as to how Rāmānuja could spread Vaiṣṇavism so easily.
4. When Rāmānuja went to Tiruanantapuram to establish the temple rituals of Tamilnadu there, the Namboodiris of Kerala prayed to the Lord to stop him. So, while Rāmānuja was asleep, Garuḍa transported him from Tiruanantapuram to this Sthala.

When Rāmānuja woke up he found himself here. He thought to himself that this was one of the Lord's deeds. He then called to his disciple, Vaṭukanampi, to help him with his daily duties. The Lord Himself came disguised as Vaṭukanampi. But, when Rāmānuja reached the temple, his disciple disappeared. Meanwhile, the real Vaṭukanampi, informed by the Lord in a dream of his master's whereabouts, reached this place from Tiruanantapuram. It was only then that Rāmānuja realised that the Lord himself had come as Vaṭukanampi.

5. There is a shrine to Śiva in this sthala.
6. There is another temple about half a mile away from this sthala and the Lord is called Tiruppāṟkaṭal Nampi.
7. The kings of Tiruvitāṅkoṭṭu have given several gifts to the temple.
8. Once, when some kings visited this temple, a celestial voice informed them that the idols of Śrī Teyvanāyakaṉ and Śrī Varamaṅkai lay buried in the earth and that they were to identify this spot by a Garuḍa flying overhead. These idols were taken out and consecrated at Vāṉamāmalai.

Maṅkaḷācācaṉam:

Nam: 2189, 2393, 2568-2578; Peri: 71, Tirumaṅ: 1005, 1399, 1470, 1788-1807, 2065, 3815:114.

TIRUKKŪṬALŪR

The temple of Tirukkūtalūr is situated between Tiruvaiyāṟu and Kumpakonam. It is also known as Vaṭakūṭalūr and Saṅgamakṣetra. The name of the village is Āṭuturai. Hence, the temple is also known as Āṭuturai Perumāḷ Kōyil.

Mūlavar : Vaiyaṅkātta Perumāḷ (Skt. Jagadrakṣaka), also referred to as Uyyavantār, stands facing east.

Tāyār : Padmāsanī and Puṣpavalli

Utcavar : Same as Mūlavar

Tīrttam : Cakra Tīrtha, Indra Tīrtha and river Kāvēri

Vimānām: Śuddhasatva Vimāna

Tala purāṇam :

The Br. P., the Padma Purāṇa and the Kūṭaṟpurāṇam give several details about this temple. It is believed that Viṣṇu took the form of Varāha and went underground at this place.

A king, known as Ambarīṣa, left his kingdom and crown to become a Ṛṣi. The Ṛṣi Durvāsa, to test his devotion, asked the fruit of Ambarīṣa's Ēkadaśī fast, but Ambarīṣa was not disturbed from his tapa. Durvāsa was angry at this and cursed Ambarīṣa. Ambarīṣa prayed to Lord Viṣṇu, who saved him from the curse. As a mark of his gratitude, Ambarīṣa built a temple for the Lord. Since the Lord helped Ambarīṣa, He is known as Ambarīṣa Varada and also as Vaiyaṅkātta Perumāḷ. The temple built by Ambarīṣa was demolished and was rebuilt by the queen of Maturai, Maṅkammā. Only the Utcavar is at the temple. The idol of the Mūlavar is at Vaḷavattūr.

Special features :

1. Since the Devas, along with Nandaka Ṛṣi, came here in a group to pray the Lord, this place is known as Kūṭalūr.
2. It is believed that Candra, one of the Navagrahas, was affected by Kṣaya Rōga and was cured at this sthala.
3. It is said that a chariot named Ambarīṣa Ratha, which was renovated by Queen Maṅkammā, was driven around the temple. For the past sixty years, the chariot is not used in the temple.
4. There is also a statue of Queen Maṅkammā in this temple.

Maṅkaḷācācaṉam :

Tirumaṅ: 1358-1367.

TIRUKKŪṬAL(Maturai)

Tirukkūṭal is situated at about a kilometre from Madurai railway station. Madurai is well connected by bus and train. This is also known as Nāṉmāṭakkūṭal and Mūtūr in Tamil literature.

Mūlavar : Kūṭalaḻakar, sits facing East

Tāyār : Maturavalli (also called Varakuṇavalli and Marakatavalli)

Tīrttam : Kṛtamālā, Hema Puṣkariṇi

Vimāṉam : Aṣṭāṅga Vimāna

Tala purāṇam :

The Br. P. gives information about the sthala. It is believed that Brahmā wanted to worship Viṣṇu and got Viśvakarma to build a temple at this sthala, where the river Kṛtamāla divides into two and rejoins further down, to form an island. Viśvakarma built the temple with Aṣṭāṅga Vimāna in the Kṛta Yuga.

In the Tretā Yuga, when king Pṛthu was flying over this sthala in his aerial chariot, the Aṣṭāṅga Vimāna drew the chariot down. Pṛthu found the temple and stayed at this sthala worshipping here.

In the Dvāpara Yuga, King Ambarīṣa worshipped at this temple and attained salvation.

In the Kaliyuga, King Purūravas was a devotee of this Lord.

Special features :

1. The river Kṛtamālā is believed to be formed by the drops which fell on earth when Brahmā washed the feet of Vāmana Trivikrama.
2. King Satyavrata, a devotee of Viṣṇu, lived here. Viṣṇu appeared to him in the form of a fish and saved him (along with the Saptarṣis) from the deluge.
3. It is at this sthala that Periyāḻvār proved the supremacy of Viṣṇu to a huge assembly and also rendered the Tiruppallāṇṭu.
4. This sthala is mentioned in the Caṅkam Literature, the Cilappatikāram, the Paripāṭal and several other ancient works.
5. This temple is three tiered and, on the second tier, is the image of Sūryanārāyaṇa.
6. Nāyaka kings have rendered several services to this temple.

7. There are mural paintings of the deities of all the one hundred and eight sthala on the walls of this temple.

Maṅkaḷācācaṉam:

Tirumaṅ: 1762.

TIRUKKŌṬṬIYŪR
(Skt. Tirukkōṣṭiyūr)

Tirukkōṭṭiyūr is situated on the Tiruppattur - Civakaṅkai bus route. All the buses stop at the temple. There are also buses from Karaikudi to Tirukkōṭṭiyūr.

Mūlavar : Urakamellaṇaiyāṉ (Skt. Kṣīrābdhinātha) reclines facing East.

Tāyār : Tirumāmakaḷ Nācciyār

Utcavar : Saumya nārāyaṇa

Tīrttam : Devapuṣkariṇi

Vimāṉam : Aṣṭāṅga Vimāna

Tala purāṇam :

The Br. P. and the B.Vai. P. give details about this sthala. When Hiraṇyakaśipu got a lot of boons from Brahmā, he became very powerful. The Devas prayed to Viṣṇu to protect them from him. Brahmā and all the Devas came to this sthala where the sage Kadamba was performing tapa. Viṣṇu also came to this sthala to meet them. Since all the Devas and Saptarṣis came here together (Kōṣṭi), the place came to be known as Tirukōṣṭiyur. Then, Viṣṇu took the form of Narasimha and killed Hiraṇya. The sage Kadamba wanted to see this form of Viṣṇu and Viśvakarma built this temple with the Aṣṭāṅga Vimāna with two Narasiṁha idols on the Northern and Southern sides. Indra also gave the sage the idols of Saumyanārāyaṇa, Śrīdevī, Bhūdevī, and Nīlādevī.

Special features :

1. The Aṣṭāṅga Vimāna has three tiers. On the first tier, is Kṣīrābdhinātha in the reclining posture, on the second tier,

Viṣṇu is in the standing posture and, in the third, in the sitting posture.

2. On the Northern side of the Vimāna is Uttareśvara Narasiṁha (killing Hiraṇya), sculpted by Maya and on the Southern side is the Dakṣiṇeśvara Narasiṁha (holding Hiraṇya), made by Viśvakarma.

3. It was in this sthala that Tirukkōṭṭiyūr Nampi lived. Rāmānuja came to him to gain Jñāna and was refused seventeen times. Tirukkōṭṭiyūr Nampi imparted the Aṣṭākṣara mantra, the eighteenth time, to him and told him not to reveal it to anybody. But, Rāmānuja, for the welfare of the world, climbed the Vimāna of the temple and imparted it to the whole world. There is an idol of Rāmānuja on the Vimāna now.

4. During a Muslim invasion, the Utcavar was hid in the temple at Kumpakōṇam.

5. This sthala has been mentioned in Puranānuru by Okkūr Mācattiyār.

Maṅkaḷācācanam:

Peri: 13-22, 173, 360-370; Tirumaṅ: 1550, 1838-1847, 1856, 3815:125; Pūt: 3329, 3370; Tirumalicai: 3445, 3517.

TIRUKKŌVALŪR

Tirukkōvalūr is situated on the Tiruchy-Velur bus route and Viluppuram-Kātpāṭi rail route.

Mūlavar : Trivikrama - one foot rests on the ground while the other rises up, faces east

Tāyār : Pūṅkōval Nācciyār, Puṣpavallī

Utcavar : Āyaṉ, Āyaṉār, (Skt. Gopāla)

Tāyār : Gajalakṣmī

Tīrttam : Peṇṇaiyāṟu, Kṛṣna and Śukra Tīrtha

Vimāṉam : Sura Vimāna

Tala purāṇam :

The Padma Purāṇa and the Br. P. give details about this sthala. This sthala originally had a temple to Kṛṣna. In fact, the name of the sthala, Kovalūr, is derived from the Tamil form 'Kovalan' of the Skt. 'Gopāla', referring to Kṛṣna. It is believed that sage Mṛkaṇḍu heard of Viṣṇu's Vāmana incarnation and wished to be granted a vision of it. On Brahmā's advice, he came to this sthala, with his wife Mitravatī, and performed tapa. He also used to feed Brāhmaṇas everyday. Viṣṇu appeared before him as a Brāhmaṇa and begged for food when there was none. Mitravatī prayed to Viṣṇu and, immediately, the vessels were filled with food. Then, Viṣṇu revealed Himself and showed the couple His Vāmana - Trivikrama form.

Special features :

1. There is a shrine to Durgā in this Viṣṇu temple.
2. The first three Ālvārs, Poykai, Pēy and Putattālvār met each other for the first time here, while they were travelling from place to place worshipping the Lord. There was a heavy rain and Poykai came to the Āśrama of Mṛkaṇḍu. He sought a place to rest and the sage showed him a place just enough for a man to sleep. A little later, Pūtattālvār reached the place and asked for shelter. Poykai told him that the place would hold only one person lying down, but could hold two men if they sat up. Then, Pēy reached the place and the first two made space for him by standing up. Suddenly, they felt that another person was with them cramping the space. When they thought of Viṣṇu, the Lord, who had devised the meeting of the three, appeared before them and bade them continue their journey to spread Bhakti.

Maṅkaḷācācanam:

Tirumaṅ: 1078, 1138-1147, 1569, 1641, 2057, 2068, 3775:69, 3815:122; Poykai: 3260, 3269; Pūt: 3353.

TIRUKKŌLI (Uraiyūr)

Uraiyūr is also known as Urantai, Kōliyūr and Nikaḷāpuri and is situated in Trichy. It is about three kilometres from Trichy railway station. Uraiyūr was the capital city of Cōla kingdom.

Mūlavar : A̲lakiya maṇavāḷan̲, stands facing towards the north.

Tāyār : Kamalavalli nācciyār faces north.

Tīrttam : Kalyāṇa Tīrttam, Sūryapuṣkariṇi

Vimān̲am: Kalyāṇa Vimāna

Tala purāṇam :

U̲raiyūr was ruled by Nanta Cōl̲an̲. He was a devotee of Lord Raṅganātha of Śrī Raṅgam. For a long time, the king did not have a child. So, he prayed to Lord Raṅganātha. The Lord asked Lakṣmī to take the form of a child and the king found the baby lying on a lotus flower. Hence, she was named Kamalavalli (Kamalam- Lotus) and was brought up by the king.

Kamalavalli grew up into a young girl. She met Lord Ranganatha in the forest and fell in love with him. The Lord, then, revealed to the King that Kamalavalli was his consort, Goddess Lakṣmī, and so He would marry her. Kamalavalli was taken to Śrīraṅgam and the marriage took place there. Nanta Cōl̲an̲ built a temple in U̲raiyūr in the memory of the Lord's wedding. Hence, the Mūlavar was called A̲lakiya maṇavāḷar, meaning 'beautiful bridegroom'.

This event took place at the end of the Dvāpara yuga. In the Kaliyuga, once, U̲raiyūr was buried under the earth. The Cōlas then made Gaṅgaikotān̲ their capital. Later, a temple was built by a Cōla king for Lord A̲lakiya maṇavāḷan̲ and his Consort. This is the temple which exists now. The name of the Cōla king who built it is not known.

Special features :

1. Tiruppāṇāl̲vār was born here. There is a shrine for him in the temple. When an elephant belonging to the Cōḻa king entered this town, a hen fought against it and chased the elephant out of town. Hence, this place is called Kōl̲iyūr. Kōl̲i, in Tamil, means 'hen' and 'ūr' means town.

2. It is belived that Śibhi cakravarti ruled U̲raiyūr. It is said that when Āditya Cōl̲a was riding on this elephant, in order to impress upon him importance of the place, Śiva, who was

present under a Bilva tree, looked at a hen near the tree. The hen became fierce and fought with the elephant. The king realised the importance of the place and named it Kōliyūr. It is also referred to as Kukkuṭapuri Vāraṇapuri and Tirumukkīśvaram.

3. Uraiyūr was also ruled by the famous Cōla Kings, Karikāl Cōlan, Kulōttuṅka cōlan, Nalaṅkiḷḷi and Kiḷḷivaḷavan.

4. The Kalyāṇa utsavam is the most important function of this temple.

Kulacēkara ālvār, in one of his verses, states he was the king of Cēra, Cōla and Pāṇṭiya kingdoms and Uraiyūr was his capital. This fact is yet to be proved historically.

Maṅkaḷācācanam :

Kula: 667; Tirumaṅ: 1762.

TIRUKKŌḶŪR

Tirukkōḷūr is about two kilometres from Ālvār Tirunakari on the Tirunelveli - Tiruccentūr rail route. There are also buses from Ālvār Tirunakari to Tirukkōḷūr.

Mūlavar : Vaittamānitipperumān (Skt. Nikṣepa vitta), reclines facing East.

Tāyār : Kumudavalli and Kōḷūrvalli

Tīrttam : Kubera Tīrtha, River Tāmraparṇi

Vimāṇam: Śrīkara Vimāna

Tala purāṇam :

Once, Dharma, defeated by Adharma, came to this place to seek refuge in Viṣṇu. A fierce battle followed, in which Dharma, blessed by Viṣṇu, defeated Adharma.

The Br.P. gives the following story about the sthala. Once, Kubera went to Kailāsa to worship Śiva. He was struck by Pārvatī's beauty and cast a lustful glance at her. Pārvatī cursed him that he would become deformed, that he would lose one of his eyes and that he would lose the nine kinds of wealth he

had guarded. These nine kinds of wealth sought refuge with the Lord at this sthala because their keeper had been cursed. The Lord protected them and, therefore, He is called 'Nikṣepavitta'. Kubera begged Pārvatī to pardon him and she asked him to pray to Viṣṇu at this sthala to get his wealth back. But she refused to redeem him from the other two curses. Kubera came to this sthala and performed tapa. Viṣṇu, then, returned a part of his wealth. Since Kubera got his wealth at this place, it is believed that anybody who loses his wealth can regain it back by praying here.

Special features :

1. There is a story in the Br.P. that once a Brāhmaṇa called Dharmagupta, who was very poor, requested the sage Bharadvāja to help him. Bharadvāja told him that, in his earlier birth, he had been very rich but did not give any money in charity, hence his poverty now. He told the Brāhmaṇa to worship at this place. Dharmagupta did so and became rich by a treasure he found on the banks of the river.

2. Here, the Lord reclines on Ādiśeṣa, resting His head on a 'marakkāl' (a wooden vessel used for measuring). This is the only sthala, apart from Ātaṉūr, where the Lord rests His head on a 'marakkāl'. It is said that He had measured out the wealth he protected with this marakkāl.

3. This is the Avatāra sthala of Maturakavi Āḻvār, who was the son of Viṣṇusena, a resident of this Sthala.

Maṅkaḷācācaṉam:

Nam: 2700-2710, 2880.

TIRUCCĀḶAKKIRĀMAM

The sthala Tiruccāḷakkirāmam, is about two hundred and fifty kilometres from Kaṭmaṇḍu, the capital of Nepal on the banks of the river Gantaki. However, there is also a belief that this sthala is a place called Mukti Nārāyaṇa Kṣetra about twenty kilometres farther.

Mūlavar : Śrīmūrti, stands facing East.

Tāyār : Śrīdevī

Tīrttam : Cakra Tīrtha, Ghaṇṭakī Nadi

Vimāṉam : Kanaka Vimāna

Tala purāṇam :

This is one of the Mukti Kṣetras (places that grant salvation). Lord Viṣṇu is believed to reside here. The Ghaṇṭakī river, once, performed tapa because she wanted to be associated with Viṣṇu. Viṣṇu granted the boon that He would always reside in her in the form of stones found in the river. These stones are called Sālagrāmas.

Special features :

1. In the river Ghaṇṭakī, a kind of stone (ammonites), called Salagrāma is found. It is believed that Viṣṇu, in the form of an insect, creates rings in these stones by piercing them. Thus, different kinds of patterns are formed and these stones are worshipped as forms of Viṣṇu.

2. The Sālagrāmas are of the different colours and their worship gives different benefits, as different aspects of Viṣṇu are associated with each.

Colour	***Deity***	***Benefit***
White	Vāsudeva	Jñāna, Bhakti and Salvation
Black	Viṣṇu	Fame
Green	Narāyaṇa	Courage
Blue	Kṛṣna	Wealth and Comfort

There are also golden yellow and reddish yellow ones in which Narasiṁha resides. Vāmana resides in yellow Sālagrāma.

3. The Sālagrāma have different shapes. They may be round, flat, triangular or may even have spiral marks, like conches or shells, with a hole.

4. These stones may be fossils of some earlier living beings. Recently, a Sālagrāma was found in the sea at Rāmeśvaram and is kept in a Hanumān temple at Rāmeśvaram.

Maṅkaḷācācaṉam :

Peri: 206, 399; Tirumaṅ: 988-997.

TIRUCCIṄKAVĒLKUṈRAM (Skt. Ahobiḷam)

Cudappah is a station on the Bombay - Madras rail route. Eighty five kilometers from this station is a place called Arlakatta. There are buses to Ahobilam from Arlakatta. Ahobilam is a town with all facilities. This is surrounded by mountains and forests.

There is a temple at the foot of Garuḍādri (Mount Garuḍa) and another about ten kilometers above, on the mountain. There are nine shrines of Narasimha here.

1. The temple at the foot of Garuḍādri is known as Kīḻakōpilam.

Mūlavar : Prahlādavarada, Lakṣmī Narasiṁha, sits facing East.

Tāyār : Amṛtavallī, Ceñculeṭcumi

Utcavar : Out of the nine Narasimha Mūrtis, eight are in the temple. The ninth Mūrti, Mālola Narasiṁha, is with the Jīyar of Ahobila Math. There is also another Utsava Mūrti of Rāma here. The idol of Rāma is Svayaṁbhū (came into existence on its own, not made by human effort).

Tīrttam : Indra, Narasiṁha, Pāpanāśa, Gaja and Bhārgava tīrtha.

Vimāṉam : Kukai Vimāṉam

2. The temple on the hill

Mūlavar : Ahobila Narasiṁha

Tāyār : Lakṣmī

Tīrttam : Bhavanāśinī

Vimāṉam : Kukai Vimāṉam

Tala purāṇam :

Once, Garuḍa wanted to see the Narasiṁha form of Viṣṇu and performed tapa on this mountain. Narasiṁha appeared and reenacted the killing of Hiraṇya, taking nine different forms. As Garuḍa performed tapa here, the mountain was named after him as Garuḍādri.

Special features :

1. There are nine Narasiṁha Mūrtis here. They are Ahobila, Varāha, Pāvana, Karañca, Cakrāvata, Bhārgava, Jvālā, Mālola and Yogānanda Narasiṁha. Therefore, this place is also called 'Nava Narasiṁha Kṣetra' - the place of nine Narasiṁhas.

2. It is believed that Lakṣmī was born here as the daughter of a hunter. She was named Ceñculakṣmī and was married to Viṣṇu, who too took the form of a hunter.

3. Just above the Bhavanāśinī water fall is the shrine of Varāha Narasiṁha. The shrine of Mālola is about a half mile farther. About two miles from the shrine of Mālola is the pillar from which Narasiṁha emerged, on Garuḍa's request. It is not advisable to stay on the Hill after sunset since wild animals are on the prowl.

4. There is a pillar called Jayastambha before the temple at the foot of the hill. It is eighty five feet high and goes thirty feet deep into the earth.

5. It is believed that Rāma and Lakṣmaṇa worshipped at this temple when they came looking for Sītā, who had been abducted by Rāvaṇa.

6. Once, a young man came to worship here. Narasiṁha himself appeared to him in the form of an ascetic and initiated him into Saṅyāsa. He gave the young man the name 'Śrīsaṭagopa Jīyar' and this place became the seat of a Maṭha called Ahobila Maṭha. He was also given the idol of Mālola Narasiṁha, for daily worship, by Narasiṁha himself. The Jīyar who constructed the Rajagopura at the Śrīraṅgam temple belongs to this lineage.

7. The sixth Jīyar of this lineage was called 'Śrisasthaparāṅkuśa Yatīndra Mahādeśika'. He entered the temple of Ahobila Narasiṁha and sat in meditation in a cave never to come out. This cave has been closed up now. But, it is believed that this Jīyar lives inside still.

8. When Ādiśaṅkara visited this place, some Kāpālikas tried to capture him and sacrifice him to their god. Narasiṁha frightened the Kapālikas away and protected Ādiśankara.

Maṅkaḷācācaṉam:

Tirumaṅ: 1008-1017.

TIRUCCITRAKŪṬAM

This temple is popularly known as Citamparam. The temple is situated about a kilometre and a half from Citamparam railway station.

Mūlavar : Kōvintarājan (Skt. Govindarāja), reclines (Bhōgaśayana) facing East.

Tāyār : Puṇḍarīkavallī

Utcavar : Tēvātitēvaṉ (Skt. Devādideva), Pārttacārati (Skt. Pārthasārathī) Cittirakūṭatttuḷḷāṉ with Śrīdevī and Bhūdevī.

Tīrttam : There are 12 Tīrthas.

1. Puṇṭarīka Tīrttam - Puṇḍarīka Tīrtha
2. Amuta kūpam - Amṛtakūpa
3. Tiruppārkaṭal - Kṣīrabdhi
4. Cēca Tīrttam - Śeṣa Tīrtha
5. Karuṭa Tīrttam - Garuḍa Tīrtha
6. Kāvēri Tīrttam - Kāvērī Tīrtha
7. Cuvētanati Tīrttam - Śveta nadī Tīrtha
8. Iyamapākaccetaṉa Tīrttam - Yamabhāgaśchedana Tīrtha
9. Intira Tīrttam - Indra Tīrtha
10. Akkini Tīrttam - Agni Tīrtha
11. Nirjarā Tīrttam - Nirjarā Tīrtha
12. Cāmi Tīrttam - Svāmi Tīrtha

Vimāṉam: Sātvika Vimāna.

Tala purāṇam :

The Br.P., Kṣetra Kāṇḍa, devotes fourteen chapters to describe this sthala. This area is called Kṛṣṇāraṇya. Once Kavera, the King of Kaliṅga, performed tapa, with his wife, to get a child. A daughter was born to them. Later, she became the sacred river Kāvērī and married the sage Agastya. When King Kavera and his wife asked their daughter the means by which they would become immortal, she asked them to perform tapa at Cittirakūṭam. They came to the place and chanted

Viṣṇu's name 'Govinda' for several years and were granted salvation by Viṣṇu. Since they obtained salvation by chanting 'Govinda', the Lord was named 'Govindarāja'.

Meanwhile, three asuras, Tañcakan̲, Kajamukan̲ and Tantakācuran̲, had been killed by Viṣṇu. They had two sisters Cilli and Tilli who sought refuge in Viṣṇu. Viṣṇu was pleased with them and they were granted the boon that they could stand guard at the Lord's temple. Cilli stands guard at the temple at Śrīmuṣṇam. Tilli became the Gāndhara Vṛkṣa and surrounded Tiru Cittirakkūṭam.

Once Śiva and Pārvatī were engaged in a dance. After the dance they asked Skanda and Vināyaka to judge who was the better dancer and the two decided in favour of Pārvatī. Śiva was not satisfied with the verdict and asked Brahmā to judge. Brahmā asked Śiva and Pārvatī to come to Tiruvālaṅkāṭu and dance there. When Śiva and Pārvatī danced, Brahmā was unable to judge. Then, they decided to request Viṣṇu to judge them. Viṣṇu asked them to dance at Tillai Vanam which was a favourite place of his. So, Viśvakarma constructed Citrakūṭam in the midst of Tillai Van̲am. The five elements became the Kalasas, the four Vedas, the Gopuras and the thirty Smṛti Sūtras, the thirty six entrances. Śiva and Pārvatī began to dance here. For some time, Viṣṇu was unable to decide between them. But when Śiva's ear ring fell down, he picked it up with his right leg and put it back on his ear. Pārvatī, who was unable to do so, was judged by Viṣṇu to be the loser. Pārvatī, then, assumed the form of Kali and stood guard in the south of Tillai Van̲am. Both Śiva and Viṣṇu decided to reside here and, later, temples were built for them.

Special features :

1. This is a Sthala where there are temples of both Śiva and Viṣṇu. It is believed that a Śaivaite Cola̲ King threw away Viṣṇu's idol into the sea. But, the idol was reinstalled later in this Sthala.

2. It is believed that this is the Sthala where Pāṇini wrote his treatise on Vyākaraṇa and Bharata wrote the Nāṭya Śastra.

Maṅkaḷācācan̲am:

Tirumaṅ: 1158-1177, 3815:124; Kul: 741-751.

TIRUCCIRĪVARAMAṄKAI

The temple, Tiruccirīvaramaṅkai is also known as Tiruvaramaṅkai, Tiruccirīvaramaṅkala nakar, Nāṅku nēri and Tōtādri Kṣetra. It is most commonly referred to as Vāṉamāmalai. There are several buses from Tirunelveli to this sthala.

Mūlavar : Vāṉamāmalai (Skt. Totādrinātha) sits facing East.

Tāyār : Śrīdevī, Bhūmidevī, Cirīvara maṅkai

Utcavar : Teyvanāyakaṉ

Tīrttam : Indra Tīrtha, Cēṟṟuttāmarai Tīrtham

Vimāṉam : Nandavardhana

Tala purāṇam :

Br.P., Sk.P. and Nar.P. give details about this sthala. There are several stories associated with this sthala. Lakṣmī was found here as a child, was named Śrīvaramaṅkai and, hence, the name of the Sthala. Ādiśeṣa performed tapa at this place and Viṣṇu granted him the boon that Viṣṇu would recline on him. Garuḍa too, on knowing this, performed tapa here and was granted the boon that he would be at the entrance of Vaikuṇṭha, ever ready to carry Viṣṇu.

Once, the king of Sindhu was hunting in a forest when he was separated from his friends and attendants. He lost his way in the forest and reached a hut. He found food inside the hut and, since there was no one around to serve him, he helped himself. The sage Kuśānana, whose hut it was, returned to find the food prepared as offering to Viṣṇu eaten up. He cursed the King to turn into a dog. When the King requested to be redeemed from the curse, the sage told him that he would regain his original form when he bathed in the best Tirtha of the world. The dog was caught by some hunters and in the couse of hunting, the dog, along with the hunters, reached this place, which was then dense with trees. The hunters bathed in the Cēṟṟutāmarai tīrttam. The dog also followed suit and was transformed to its original form.The King, then, worshipped at the temple and returned to his country.

In the beginning of creation, when Viṣṇu killed Madhu and Kaiṭabha, the asuras who were threatening Brahmā, the earth was drenched in blood. Bhūmidevī prayed here to Viṣṇu to purify her. Viṣṇu sent his Cakra to cause a rain of Amṛta and the earth was purified.

Once, the two celestial nymphs, Ūrvaśi and Tilottamā, worshipped Viṣṇu here and received the boon that they would always be close to Viṣṇu. The place is called Nāṅkunēri because there are four (nāṉku) lakes (ēri) here.

Special features :

1. It is a sthala which appeared by itself (a svayaṁ vyakta sthala) and was not constructed by human effort. It is believed that the Cēṟṟutāmarai pond is the Ocean of Milk itself.
2. Here, the deity is bathed in oil everyday and the oil is then poured into the well. It is believed that the water from this well cures all diseases.
3. Once, a Brāhmaṇa called Priyamvada was bathing in the river Kāveri. A woman, Susīlā, fell in love with him and proposed marriage. But, he refused to marry her. She cursed him to become a ghost and, in return, she was cursed by him to become a ghost. They wandered as ghosts for a long time and, finally, requested some ascetics to tell them how they could regain their original forms. The sages told them to worship at this sthala. They did so, regained their form and their marriage was solemnised by the Lord.
4. This is the seat of the Vānamāmalai Maṭha. The Vāna-māmalai Jīyar resides here. It is believed that this Jīyar is an incarnation of the Vaiśṇava saint Maṇavāḷa māmuṉikaḷ's foot wear. The Jīyar wears the gold ring of Maṇavāla māmuṉikaḷ on the day of the Mūla star in the month of Aippaci (Oct-Nov).

Maṅkaḷācācaṉam:

Nam : 2590-2600.

TIRUCCIṞUPULIYŪR

The sthala Tirucciṟuppuliyūr is situated at about three kilometres from Māyavaram.

Mūlavar : Aruḷmākaṭal / Calacayaṉapperumāḷ reclines on Śeṣa facing South (Bhujaṅga Śayanan).

Tāyār : Tirumāmakaḷ Nācciyār

Utcavar : Aruḷmākaṭal (Skt. Kṛpā Samudra)

Tāyār : Tayānāyakī (Skt. Dayānāyakī)

Tīrttam : Mānasa Puṣkariṇi, Anantasaras

Vimāṉam : Nandāvardhana

Tala purāṇam :

The Sthala is mentioned in the Garu. P. Once, when there was a quarrel between Ādiśesa and Garuḍa as to who was the superior of the two, Viṣṇu appeared in this Sthala and brought about a reconciliation. Another story is also associated with this place. The sage Vyāghrapāda performed tapa at Citamparam and requested Naṭaraja to grant him Mokṣa. But Naṭrāja told him that only Viṣṇu could grant him this boon and, in the form of a Śivaliṅga, guided the sage to this Sthala. The sage, by virtue of his tapa, created for himself the feet of a tiger (Skt. vyāghra- tiger, pāda - fee) to keep pace with the liṅga and reached this place. He, then, pleased Viṣṇu and attained salvation.

Special features :

1. The idol of the Lord here is very small. When Tirumaṅkai was unhappy on seeing the small idol, the Lord told him that he would see a huge idol at Tirukaṇṇamaṅkai to compensate for this.

2. There is a shrine for Garuḍa, beneath the ground level and one for Ādiśeṣa at a raised level.

3. This sthala is believed to be powerful for Nāga doṣa Nivarti (redemption from Nāgadōṣa) and also for cure of infertility.

4. There is an idol of the sage Vyag̅hrapāda at the feet of the Lord.

Maṅkaḷācācaṉam:

Tirumaṅ: 1628-37.

TIRUCCEṄKUṈṞŪR

This sthala, Tirucceṅkuṉṟūr, is situated on the Kollam-Ernakulam rail-route, a few kilometres from Ceṅkannūr station.

Mūlavar : Imaiyavarappaṉ, stands facing East.

Tāyār : Ceṅkamalavalli

Tīrttam : Śaṅkha Tīrtha, Tirucirrāṟu

Vimāṉam : Jagajyoti Vimāna

Tala purāṇam :

There are no clear details about this sthala. It is believed that Yudhiṣṭhira, to atone for the lie he uttered during the Mahābhārata war to kill Droṇa, came to this Sthala and worshipped the Lord. He renovated the temple which he found in a dilapidated condition. The temple itself had been built by Devas much earlier.

Special features :

The Prakāra has a beautifully painted row of lamps.

Maṅkaḷācācaṉam:

Nam: 2887-2397.

TIRUCEMPOṈCEY KŌVIL

Tirucempoṉcey Kōvil is situated within Tirunāṅkūr, about eight kilometres from Cirkaḻi.

Mūlavar : Pēraruḷāḷaṉ, Cempoṉraṅkar, stands facing East

Tāyār : Allimāmalar nācciyār

Utcavar : Hēmaraṅkar, Cempoṉraṅkar

Tīrttam : Hemapuṣkariṇi, Kanaka Tīrtha

Vimāṉam: Kanaka Vimāna

Tala purāṇam :

After killing Rāvaṇa, Rāma came to this Sthala and stayed at the aśrama of a sage called Dṛḍhanetra. Rāma made the image of a cow in gold and gifted it to a Brāhmaṇa. Later, the Brāhmaṇa built this temple with the gold he got from Rāma and, therefore, it is called Cempoṉcey Kōvil.

Special features :

1. It is believed that the Lord from Uṟaiyūr, Aḻakiya Maṇavāḷaṉ, came to reside here on the request of Śiva and the idol of this temple is taken to the Tirunāṅkūr Garuḍaseva. (See Tirukāvaḷampāṭi)

2. A poor Brāhmaṇa from Kāñcipuram, called Kaśyapa, came to this sthala, chanted the Aṣṭākṣara thirty two thousand times in three days and obtained a lot of wealth.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruvaṇpuruṭōttamam, Tirumaṇimāṭak kōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tirumaṇikkūṭam, Tiruvveḷḷakkuḷam, Tiruppārtaṉpaḷḷi.

Maṅkaḷacācaṉam :

Tirumaṅ : 1268-1277.

TIRUCCĒṞAI

The sthala Tiruccēṟai, also known as Pañcasārakṣetram, is situated about eight kilometres from Kumpakonam and nine kilometres from Nācciyār kōvil.

Mūlavar : Sāranātha, stands facing East

Tāyār : Sāranāyakī or Sāra Nācciyār

Tīrttam : Sārapuṣkariṇi

Vimāṉam : Sāra Vimāna

Tala purāṇam :

The Br.P. (Maheśvara - Nārada Saṁvāda chs.1 to 6) and Bha.P. (Chs.68 to 72) refer to this place.

Once, during the pralaya, Brahmā wanted to make a mud-pot and hide the Vedas. But, everytime he made a pot, it broke. Finally, he was instructed by Viṣṇu to take mud from this sthala and make a pot. The place from where mud was taken became the Sārapuṣkariṇi.

Another story says that the river Kāvērī performed tapa here as she wanted to become more sacred than the Gaṅgā. Viṣṇu, in the form of a little child, appeared before her and granted her the wish.

Special features :

1. This is the only Sthala where the Lord is with five of his consorts Śrīdevī, Bhūdevī, Nīlādevī, Mahālakṣmī and Sāranāyakī.
2. The Cōḻa King, Satyakīrti, is believed to have prayed to this Lord for a child and his wish was granted.
3. There is a story that, when the King of Tanjavur sent materials for the renovation of the temple at Maṉṉārkuṭi, his minister, Naracapūpālar, used some of it to renovated this temple. When the king came to know this, he came to this place to check if it was true. His minister prayed to the Lord to save him from the King's anger. When the king came to the temple, the idol of the temple resembled that of Maṉṉārkuṭi and the King was pacified.

Maṅkaḷācācaṉam:

Tirumaṅ: 1578-87, 1853, 3775:72, 3815:115.

TIRUTTAÑCAI MĀMAṆIKKŌYIL

The sthala Tiruttañcai Māmaṇikkōyil consists of three temples within a radius of half a kilometre. The three temples are Tañcai Māmanik Kōyil, Maṇikkuṉram, Tañcaiyāḷi Nakar. The sthala is about five kilometres, from Tanjavur on the banks of Veṇṇāṟu.

1. **Tañcai Māmaṇik Kōyil**

Mūlavar	:	Nīlamēkap perumāḷ, sits facing East
Tāyār	:	Ceṅkamalavalli
Tīrttam	:	Amṛta Tīrtha, Kannikā Puṣkariṇi, Veṇṇāṟu

2. **Maṇikkuṉṟam**

Mūlavar	:	Maṇikkuṉṟap perumāḷ sits facing East
Tāyār	:	Ampucavalli
Tīrttam	:	Maṇikkūṭa Tīrttam

3. **Tañcaiyāḷi Nakar**

Mūlavar	:	Narasiṁha sits facing East
Tāyār	:	Tañcai Nāyaki
Tīrttam	:	Sūrya puṣkariṇi, Śrīrāma Tīrtha
Vimāṉam	:	Vedasundara Vimāna

Tala purāṇam :

The Br.P. gives details about this sthala. In the Tretā yuga, three asuras called Tañcakaṉ, Taṇṭakaṉ and Kacamukaṉ pleased Śiva by their tapa and became very powerful. In their arrogance, they troubled the sage Parāśara who was performing tapa at this sthala. Parāśara prayed to Viṣṇu and Viṣṇu killed Tañcakaṉ using his Cakra. Then, Tañcakaṉ, realising his mistake, asked to be forgiven. Viṣṇu granted him the boon that the place would be called by his name.

Kacamukaṉ (Skt. Gajamukha) an asura in the form of an elephant, was killed by Viṣṇu, in the form of a Yāḷi, (a mythical animal) and, therefore, the temple was called Tañcayāḷi.

The third Asura, Taṇṭakaṉ fled to Śrīmuṣṇam and was killed there by Viṣṇu, in the form of Varāha.

Special features :

1. It is believed that Viśvakarma built this place in the shape of Garuḍa in flight.

Maṅkaḷācācaṉam :

Tirumaṅ: 953, 1090, 1576; Pūt: 3353; Nam: 2546.

TIRUTTAṆKĀ

The sthala Tiruttaṇkā is also known as Tūppul. It is about a kilometre from the temple of Aṭṭapuyakaram in Kancipuram.

Mūlavar : Tīpapirakācan̲ (Skt. Dīpaprakāśa), Viḷakkoḷipperumāḷ, Tivyapprakāca (Skt. Divyaprakāśa) stands facing West.

Tāyār : Marakatavalli

Tīrttam : Sarasvatī Tīrtha

Vimāṉam : Śrīkara Vimāna

Tala purāṇam :

The Br.P. gives details of this sthala. Sarasvatī, once, tried to stop a Yajña, conducted by Brahmā at Kāñcīpuram, because she was not included in it. She hid the sun and the moon and the world plunged into darkness. Brahmā prayed to Viṣṇu and Viṣṇu created light. Then, Sarasvatī created an asura called Māyānala, in the form of fire, who went to the place of Yajña and tried to draw the sacrificial fire into Himself. Viṣṇu held him in His hand like a lamp, thus providing more light for the sacrifice. Therefore, he is called Dīpaprakāśa (one who sheds light from the lamp).

Special features :

1. Brahmā had selected this place which abounded in cool gardens for his sacrifice. Therefore, this place is called Taṇka, from 'Taṇ' meaning 'cool' and 'Kā' meaning 'garden'.

2. This is the birth place of Deśika.

See also Tiruppāṭakam, Tirunilāttiṅkaḷtuṇtam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tiruvēḷukkai and Tiruveḥkā.

Maṅkaḷācācaṉam :

Tirumaṅ : 1849, 2065.

TIRUTTAṄKAL

The sthala, Tiruttaṅkal, is on the Sivakasi - Virudunagar bus-route and rail route. It is four kilometres from Sivakasi.

Mūlavar : Ni<u>n</u>ranārāyaṇa<u>n</u>, stands facing East.

Tāyār : Ceṅkamalatāyār also called A<u>n</u>nanāyakī, Anantanāyaki, Amṛtanāyakī and Jāmbavatī

Utcavar : Tiruttaṅkalappa<u>n</u>

Tīrttam : Pāpavināśa Tīrttam

Vimā<u>n</u>am : Tēvaccanttiva Vimā<u>n</u>am.

Tala purāṇam :

The Br.P. (Kṣetra Kāṇḍa Ch.8) gives information about the Sthala.

Once, there was an argument between Śrīdevī, Bhūdevī and Nīlādevī about who is the dearest consort of Viṣṇu. The argument went on without a solution being arrived at. Śrīdevī, then, came to this sthala and performed tapa. Viṣṇu appeared before her and told her that she was dearest to him. Since Śrīdevī came and resided here, it came to be known as Tirutaṅkal, the residence of Tiru (Tiru - Śrīdevī, Taṅkal - abode).

Another explanation is given for the name. Once, there was an argument between Ādiśeṣa and a sacred banyan tree (on the leaf of which Viṣṇu reclines during the deluge) about who was superior. Brahmā told them that Ādiśesa is superior because Viṣṇu reclines on him all the time, while He reclines on the banyan leaf only during the deluge. So, the banyan tree performed tapa and requested Viṣṇu to recline on it. Viṣṇu asked the tree to become a hill in this sthala and said that he would reside on it when he comes to accept Śrī. Since the banyan (Āl) became a hill here, the place is called Tanku āla malai (the mountain of banyan tree where the Lord resides) or Tiruttaṅkāl which later became Tirutaṅkal.

Special features :

1. It is believed that the Arjuna river once flowed here.

2. The Cilap. mentions this sthala. The story of Varttikaṉ in Cilap. is believed to have taken place here.

3. A king called Candraketu committed a mistake in observing the Ēkādaśī Vrata. So, he was born as a tiger and came to this sthala where he attained salvation.

4. This is the only sthala where Garuḍa holds the Amṛta Kalaśa and a snake.

5. It is believed that Kṛṣṇa's grandson, Aniruddha, married Uṣā at this sthala.

Maṅkaḷācācaṉam :

Tirumaṅ: 1399, 2068, 3775:71, 3815:120; Put: 3353.

TIRUTTALAICCAṄKA NĀṆMATIYAM

The sthala Tiruttalaiccaṅka nāṇmatiyam is popularly known as Talaiccaṅkāṭu. This is situated about twenty kilometres from Cīrkāḻi. One can also reach this place from Ākkūr.

Mūlavar : Veṇcuṭarpperumāḷ, Nāṇmatiyap perumāḷ, stands facing East.

Tāyār : Talaiccaṅka Nācciyār

Utcavar : Veṇcuṭarpperumāḷ

Tāyār : Ceṅkamalavalli

Tīrttam : Candrapuṣkariṇi

Tala purāṇam :

The Br.P. refers to this Sthala. It is believed that Candra was redeemed from a curse at this place. In Skt., the Lord is called 'Candra Śāpahara' (Candra-moon, Śāpa-curse, hara - to remove). The Lord holds a precious conch here and, therefore, the place is called Talaicaṅkam (caṅkam-conch).

Special features :

1. This place was famous for its shells and conches during the Caṅkam period. It is about seven kilometres from the port of Kāviripūmpaṭṭiṉam.

2. It is called Talaiccenkanam in Cilap. and is described thus:

Tālnir vēlit talaic cenkānattu
Nānmarai murriya nalampurik kolkai
Māmarai mutalvan mātalan enpōn
Mātava munivan malai valankontu
Kumariyam peruntrai kolkaiyur patintu
Tamarmutal peyarvōn

3. Several Cōla kings have patronised this temple. Till around half-a-century ago, this temple was in a dilapidated condition. It was renovated by Suntara Rāmānuja.

Mankalācācanam :

Tiruman: 1736, 3815:132.

TIRUTTUVĀRAKAI
(Skt. Dvārakā)

Tiruttuvārakai is situated in the state of Gujarat. It is on the Ahamedabad - Okha rail route. The harbour of Okha is around thirty kilometres from this sthala and is situated on the banks of the sacred river Kapila.

Mūlavar : Kalyāṇa Nārāyaṇan, Tuvārakānātan (Skt. Dvārakānāth) stands facing East.

Tāyār : Kalyāṇa Nācciyār, Rukmiṇi and the other seven queens of Kṛṣṇa.

Tīrttam : Gomathi river

Vimānam : Hemakūṭa Vimānam.

Tala purāṇam :

The city of Dvārakā was established by Kṛṣṇa, in an island in the middle of the sea, when Mathurā was repeatedly attacked by Jarāsandha. This Dvārakā was later swallowed up by the sea. The present temple was built about one thousand five hundred years ago. Another temple at Petdvaraka, a few kilometres from Okha harbour in the middle of the sea, is believed to have been built at the place where Kṛṣṇa's palace once stood. Several places in and around this sthala are associated with the life of Kṛṣṇa.

Special features :

1. The temple is built like a palace. There are shrines to Balarāma and Durvāsa here. Naivedya is offered to Kṛṣṇa at this temple seventeen times a day.

2. There is a temple of Rukmiṇī at the outskirts of this city. It is believed that, once, after a misunderstanding with Durvāsa, Rukmiṇī left the palace and stayed here for some time.

3. At Petdvārakā, there is a temple where Dvārakānāth is the deity. He bears the conch and the discus in the hands. In the morning, the deity is dressed up as a child and, later, as a king. The Śaṅkha Tīrtha close by is well known.

4. About three miles from Okha harbour is a Rukmiṇī temple where Kṛṣṇa is believed to have married Rukmiṇī.

5. The Somnāth temple is also close to this. There is also a place called Pālakā where, it is believed, Kṛṣṇa rested under a peepal tree, before being killed by a hunter and reaching Vaikuṇṭha. There is a temple here, where Kṛṣṇa can be seen reclining. This is the only temple where Kṛṣṇa is in such a posture.

6. It is said that, when Mīra, an ardent devotee of Kṛṣṇa, was poisoned by her husband at Mewar in Rajasthan, the doors of this temple closed by themselves. It was only when Mīra (on whom the poison had no effect) reached this temple that the doors reopened.

7. The Prabhāsa Tīrtha and the Raivata mountain are other places, associated with Kṛṣṇa, that are close by.

Maṅkaḷācācaṉam:

Peri: 333, 398, 399, 415, 472; Āṇṭāḷ: 507, 541, 594, 625; Tirumaṅ: 1504, 1524; Tirumaḻicai: 3554, Nam: 2551.

TIRUTTERṞIYAMPALAM

The sthala, Tirutteṟṟiyampalam, situated within Tirunāṅkūr, is better known as Paḷḷikoṇṭa perumāḷ caṉṉati.

Mūlavar : Ceṅkaṇmāl, Raṅganātha, with four arms, Śrī Lakṣmiraṅga, the Lord reclines in Bhujaṅga Śayana facing East..

Tāyār : Ceṅkamalavalli

Utcavar : Same as above

Tīrttam : Sūrya Puṣkariṇi

Vimāṉam : Vēta Vimāṉam

Tala purāṇam :

The Lord from Śrīraṅgam came here, on the request of Śiva, and this is one of the eleven sthalas of Tirunāṅkur.

Special features :

This is the only Sthala which is called 'ampalam', a Malayalam word for temple. No explanation has as yet been given for the name Tirutteṟṟiyampalam.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram Tiruvaṇpuruṭōttamam, Tiruccempoṉceykōvil, Tirumaṇimāṭak kōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvanārttokai, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārtaṉ paḷḷi.

Maṅkaḷācācaṉam :

Tirumaṅ: 1278-87.

TIRUTTĒVAṈĀRTTOKAI

This sthala, Tiruttēvaṉārttokai, is also known as Kīḻccālai. This is about five kilometres from Tiruvāli and is one of the eleven temples of Tirunāṅkūr.

Mūlavar : Teyvanāyakaṉ, stands facing East.

Tāyār : Kaṭalmakaḷ nācciyār.

Utcavar : Mātavapperumāḷ

Tāyār : Mātavanāyaki

Tīrttam : Śobhana Puṣkariṇi, Devasabhā Puṣkariṇi

Vimāṉam : Copana Vimāṉam (Skt. Śobhana Vimāna)

Tala purāṇam :

When Viṣṇu appeared to please Śiva, all the Devas assembled here to see Him. So, this place came to be called Tēvaṉārttokai or 'The Assembly of the Devas'.

Special features :

1. It is believed that the sage Vasiṣṭha performed tapa here and had a vision of the Lord Viṣṇu.
2. The Lord from Tiruviṭaventai came here, on the request of Śiva, and the idol is taken to Tirunāṅkūr Garuḍaseva.

   See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram Tiruvaṇpuruṭōttamam, Tiruccempoṉceykōvil, Tirumaṇimāṭak kōvil, Tiruvaikuṇṭa Viṇṇakaram, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārtaṉ paḷḷi.

Maṅkaḷācācaṉam:

Tirumaṅ: 1248-1257.

TIRUTTULAIVILLI MAṄKALAM

This Sthala, Tiruttulaivillimaṅkalam, consists of two temples: Tevapirāṉ and Aravinta lōcaṉaṉ are the two deities.

TĒVAPIRĀṈ TEMPLE

This is about two miles from Āḻvār Tirunakari. The river Tāmraparaṇi has to be crossed before reaching this temple. The temple is situated in a forest. The priest of Tirukkōḷūr performs the puja at this temple too. So, it is advisable to accompany him to reach this temple.

Mūlavar : Tēvapirāṉ (Śrīnivāsa), stands facing East.

Tāyār : Śrīdevī, Bhūdevī

Tīrttam : Tāmraparaṇi, Varuṇa Tīrtha

Tala purāṇam :

The Br.P. and the Padma Purāṇa mention this sthala, also called Kedāra Nilaya. Once, a sage, Suprabha, wanted to perform a Yajña but could not find the right place for it. Finally,

he came here and found it to be ideally suited. When he ploughed the field to prepare it for a Yajña, he found a balance and a bow on the ground. He lifted them up and, immediately, they were transformed into a young couple. The young man and woman were Vidhyādharas cursed by Kubera to become a balance (Tūla) and bow (vil) for having insulted him. Since the Tula and bow were redeemed by the touch of the sage in this place, it is called 'Tulāvilli maṅkalam'. Suprabha, then, performed the Yajña, at the end of which the Devas came to receive their 'havirbhāga' (share of offerings of the Yajña). The Devas and Suprabha, then, prayed to Viṣṇu and Viṣṇu appeared before them. Since he was worshipped by all the Devas here, he is called 'Tēvapiraṉ' ('Lord of the Devas').

Special features :

1. The temple is in a dilapidated condition. There are several stone inscriptions in this temple.
2. The Gopura has beautiful sculptures. The paint on these images is still very bright, in spite of having been painted centuries ago.

Maṅkaḷācācaṉam :

Naṁ: 3271-81.

ŚRĪ ARAVINDALŌCANA TEMPLE

Śrī Aravindalōcana temple is situated close to the Tēvapiraṉ temple on the banks of a canal of Tāmraparṇi river.

Mūlavar : Centāmarai kaṇṇaṉ (Skt. Aravindalōcana)

Tāyār : Karuntaṭaṅkaṇṇi Nācciyār

Tīrttam : Aśvini Tīrttam

Vimāṉam : Kumuta Vimāṉam

Tala purāṇam :

The Br.P. describes this sthala. When sage Suprabha finished his Yajña, he decided to stay here and continued to worship the Lord with lotus flowers from the canal close by. One day, the Lord followed him when he went to pick the flowers. When Suprabha reached the canal he turned and saw the Lord following him. The Lord explained to Suprabha that

he was drawn by the devotion of Suprabha. At this request of the sage, he resided there as Aravindalōcana.

Another story, associated with this sthala, is that, once, the Aśvinidevas wanted a share in the sacrificial offerings made by men. They prayed to Brahmā who told them to worship Aravindalōcana with lotus flowers. The twins (Aśvinidevas) came to this sthala, bathed in the tirtha now known as Asvini tīrtha, and performed tapa. Viṣṇu appeared to them bearing lotus flowers in his hands and granted their wish.

Special features :

It is said that a Brāhmaṇa called Vibhītaka, was afflicted with leprosy because he had stolen his teacher's cow/in his previous birth. Nārada told him to come to this sthala and worship the lord. He did so and was cured. He stayed at this sthala, worshipping at the two temples, for a long time and, finally, attained salvation.

Maṅkaḷācācaṉam :

Nam: 2678-2688.

Both the temples are mentioned together in these verses.

TIRUNANTIPURA VIṆṆAKARAM

Nantipura Viṇṇakaram is also known as Nātaṉ Kōvil and Dakṣiṇa Jagannātham. It is around five kilometres from Kumpakonam.

Mūlavar : Cakaṉṉātaṉ, Nantinātaṉ, Viṇṇakarapperumāl, sits facing West.

Tāyār : Ceṇpakavalli

Utcavar : Cakaṉṉātaṉ

Tīrttam : Nanditīrtha Puṣkariṇi

Vimāṉam : Mantra Vimāṉam

Tala purāṇam :

The Bhavisya P. describes this sthala. It says that Lakṣmī performed tapa here because she wanted to reside in Viṣṇu's chest. She sat facing East and Viṣṇu appeared before her and granted her wish. This is the reason why the image faces West here.

Once, Śiva's mount Nandi went to Vaikuṇṭha and tried to enter without the permission of the Dvārapālakas (door-keepers). They cursed Nandi and Nandi began to feel as though his body were burning. He prayed to Śiva but Śiva was unable to cure him. Then Nandi, on the advice of Śiva, came to this sthala, prayed to Viṣṇu and was redeemed. Therefore the place was named after him.

Special features :

1. It is believed that the the Lord, who normally faces east, turned West to look at the Emperor Śibhi who sacrificed his own flesh to save a dove.
2. It was the capital of the Cōla kingdom for sometime. Later, the Nāyaka king, Vijayaraṅka cokkappa Nāyakkar also patronised this temple as the Lord here cured his mother from an unknown disease.

Maṅkaḷācācanam:

Tirumaṅ: 1438-47.

TIRUNARAIYŪR

Tirunaraiyūr is also called Nācciyār Kōvil. This sthala is about ten kilometres from Kumpakōṇam.

Mūlavar : Tirunaraiyūrnampi, Śrīnivāsa, Vāsudevan, Sugandhavana nātha.

Tāyār : Vañculavalli, Nampikkai Nācciyār, Tirukkalyāṇa kōlam facing East.

Utcavar : Same as Mūlavar

Tīrttam : Maṇimuttā Puṣkariṇi, Saṅkarṣaṇa Tīrtha, Pradyumna, Aniruddha and Sambha Tīrthas.

Vṛksam : Vilva, Vakula

Vimāṉam: Śrīnivāsa Hema Vimāṉam

Tala purāṇam :

The Br. P. (Śaunaka Saṁvāda) mentions this temple. Lakṣmī was born here under a Vañjula tree in the Uttarā Nakṣatra in the Paṅkuṉi month. She was adopted by sage Medhāvi and

was named Vañjuḷavalli. Viṣṇu came here in his five Vyūha Rūpas, Saṅkarṣaṇa, Pradyumna, Aniruddha, Puruṣottama and Vāsudeva and married her.

Special features :

1. The Lord is in Tirumanakkōlam and leans slightly forward to perform Pañcasaṁskāra (Initiation into the twelve sacred names of the Lord, Assuming a name of the Lord's devotee, Samāśramana, Initiation into Tiruārādhana and Initiation to the Nārāyaṇamantra) to Tirumaṅkai Āḻvār.

2. Garuḍa is given a lot of importance here. The stone Garuḍa idol is believed to become heavier and heavier as it is brought out of the shrine during Utcavams.

3. A Cōḻa King, Kōcceṅkaṇṇan, one of the sixty three Nāyaṉmārs, was defeated by a rival army. He was advised to worship this Lord, whereupon he was blessed with a divine sword at the Maṇimuttạ river.

4. Nilādevī, one of the three consorts of Viṣṇu, is important here and therefore the place is named after her as Nācciyār Kōvil.

5. Tirumaṅkai Āḻvār rendered the two maṭals on this deity.

Maṅkaḷācācaṉam:

Tirumaṅ: 1078, 1329, 1470, 1478-1577, 1611, 1659, 1852, 2067, 2068, 3775:71, 3815:73, 133.

TIRUNĀKAI

Tirunākai is also known as Nakappattinam and is connected by bus and train to all major towns of Tamil Nadu.

Mūlavar : Nīlamēkap perumāḷ, stands facing East and holds the Gadā in the hand.

Tāyār : Sauntaryavalli (Skt. Saundarya vallī).

Utcavar : Sauntararajan (Skt. Saundararāja)

Tāyār : Gajalakṣmī

Tirttam : Sārapuṣkariṇi

Vimāṉam : Saundarya Hema Vimāṉam

Tala purāṇam :

The Br P. (Uttarakāṇḍa) refers to this sthala. In the Kṛta Yuga, Ādiśesa worshipped Nārāyaṇa here. The Lord revealed Himself in three forms standing, sitting and reclining. In the Tretā Yuga, Bhūmādevī worshipped the Lord here and in the Dvāpara Yuga, Mārkaṇḍeya performed tapa here. It is also believed that Dhruva performed tapa here and saw Lord Nārāyaṇa. In the Kali Yuga, a Cōḻa King, Cālicukaṉ (referred to as Tontaimāṉ in the commentary of Nacciṉārkkiṉiyar to 'Perumpāṇaṟṟuppaṭai) worshipped the Lord. One day, he saw a beautiful woman, with three breasts, coming out of a wave. When he saw her, the third breast disappeared. He was married to the girl and remained devoted to the Lord.

Special features :

1. Two Brāhmaṇa brothers, called Kantan and Sukantan, committed several atrocities. But, when they bathed in the Sāra Puṣkariṇi, they were redeemed from their sins and attained salvation.
2. There is a rare bronze idol of Narasiṁha with eight arms. With one arm he blesses Prahalāda, another is in the 'abhaya hasta' and all other arms are involved in killing Hiraṇyā.
3. The Lord, in this temple, revealed Himself to Ādiśeṣa and Tirumaṅkai.

Maṅkaḷācācaṉam :

Tirumaṅ: 1758-67.

TIRUNĀVĀY

Tirunāvāy is situated on the Madras - Kallikkottai rail route and is about a kilometre and a half from the Tirunāvāy station. There are also buses from Soranur to reach Tirunāvāy.

Mūlavar : Nāvāymukuntaṉ, Nārāyaṇaṉ, stands facing East

Tāyār : Malarmaṅkai nācciyār

Tirttam : Ceṅkamala saras

Vimāṉam : Vēta Vimāṉam.

Tala purāṇam :

It is believed that once nine (Skt. Nava) yogis performed tapa here and, therefore it was called Tirunavayogi sthala, which later became Tirunāvāy.

Special features

1. It is believed that once, in this sthala, both the elephant Gajendra and Lakṣmī worshipped the Lord with lotus flowers. Eventually, flowers were not available to Gajendra and the elephant complained about this to the Lord. The Lord, then, gave Lakṣmī a place equal to Himself and asked Gajendra to worship both. Flowers were, then, available in plenty.
2. This sthala is called Mummūrti Kṣetra because there are temples for Brahmā and Śiva also here.
3. Like Vāraṇāsi, Śrāddha (rites for the dead ancestors) is performed here.

Maṅkaḷacācaṉam :

Tirumaṅ - 1520, 1856; Nam - 3041-3051.

TIRUNILĀTIṄKAḶ TUṆṬAM

The temple Tirunilāttiṅkaḷ tuṇṭam is situated within the Ēkāmreśvara temple at Kancipuram.

Mūlavar : Nilāttiṅkaḷ tuṇṭattāṉ / Candracūḍa

Tāyār : Nēroruvar illāvalli, Nilāttiṅkaḷ Tuṇṭattāyār

Tirttam : Candra Puṣkariṇi

Vimāṉam : Puruṭa Cukta Vimāṉam (Skt. Puruṣasūkta Vimāna, Ārya/ Sūrya Vimāna).

Tala purāṇam :

Once, there was a disagreement between Śiva and Pārvatī and Pārvatī was separated from Śiva. She came to this sthala and performed tapa under a mango tree, in order to be reunited with Śiva. Śiva, to test the strength of her will, burnt up the tree with his third eye. Parvatī then, prayed to Vāmana, who put out the fire with the cool rays of the moon (or, according to

some accounts, the Amṛta). Therefore, the Lord is called Nilā tiṅkaḷ tuṇṭattāṉ (both 'Nilā and 'tiṅkaḷ' refer to the moon).

Special features :

This is one of the three sthalas (the other two being, Tirukkaḷvaṉūr and Tillai cittirakūṭam) where a Viṣṇu temple and a Śiva temple exist together.

See also Tiruppāṭakam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tirutaṇkā, Tiruvēḷukkai, Tirvehka.

Maṅkaḷācācaṉam :

Tirumaṅ - 2059.

TIRUNIṈṞAVŪR

The sthala, Tiruniṉṟavūr, is on the Madras - Arakkonam rail route and is about a kilometre and a half South of Tiṇṇaṉūr railway station from Madras. This can be also reached by Madras - Tiruvallur bus route.

Mūlavar : Bhaktavatsala, Pattarāvipperumāḷ. The Lord is in standing posture.

Tāyār : Eṉṉaipeṟṟa Tāyār, Sudhāvallī

Tirttam : Varuṇa Puṣkariṇi, Vṛttakṣīra nadī

Vimāṉa : Utpala Vimāṉam, Śrīnivāsa Vimāṉam

Tala purāṇam :

Once, Lakṣmī, angry with the Ocean (Samudra Rāja), decided to leave Vaikuṇṭha, where Viṣṇu reclines on the Ādiśeṣa in the Ocean. She came to this sthala and, therefore, the place is called Tiruniṉṟavūr meaning 'the place (ūr) where Lakṣmī (Tiru) stopped (niṉṟa)'. Inspite of apologies from the Ocean, Lakṣmī refused to go back to Vaikuṇṭha. Viṣṇu, then, came down to this sthala, pacified her and took her back to Vaikuṇṭha. Since Viṣṇu was so kind (Vatsala) to his devotee (Bhakta), the Ocean, he is called Bhaktavatsala, the Tamil equivalent of which is Pattarāvi.

Special Features :

It is said that Tirumaṅkai passed by this sthala without rendering any verse, as he journeyed through the country singing at the temples. Lakṣmī, who noticed this, asked Viṣṇu to get a verse from him. But, by the time the Lord could reach Tirumaṅkai, the Āḻvār had already reached Mahābalipuram. The Lord got a single verse from the Āḻvār there. When he returned, Lakṣmī was dissatisfied because they had got only a single verse while the other sthalas had several. But, by then, the Āḻvār had reached Tirukkaṇṇamaṅkai. So, the Lord went there, got another verse and returned to this sthala.

Maṅkaḷācācaṉam :

Tirumaṅ - 1089, 1642.

TIRUNĪRAKAM

The temple, Tirunīrakam, along with Tirukkārakam and Tirukkārvāṉam, is situated within the Tiruūrakam temple. All these temples are situated in Kancipuram.

Mūlavar : There is no mūlavar (but Tirumaṅkai in Tiru Neṭun tāṇṭakam. 2059 refers to the Lord as Nīrakattāṉ)

Utcavar : Jagadīśvara, stands facing East

Tīrttam : Akrūra Tīrttam

Vimāṉa : Jagadīśvara Vimāṉam

Tala purāṇam :

It is not clear if there existed a sthala called Nirakam in some other place, at an earlier time. As there is no mūlavar here, it is believed that the utcavar must have been brought here from some other place for some reason, but no place with such a name has been traced. As of now, the shrine is situated within the Tiruūrakam temple, in the second prakāra, in a maṇḍapa.

Special Features :

Piḷḷai Perumāḷ Aiyaṅkār, in his Nūṟṟeṭṭuttiruppatiyantāti, makes a reference to this sthala and says that the Lord revealed Himself to a sage in the form of a child on the Banyan Leaf.

See also Tiruppāṭakam, Tirunilāttiṅkaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tirutaṇkā, Tiruvēḷukkai, Tiruvehka.

Maṅkaḷācāṉam :

Tirumaṅ - 2059.

TIRUNĪRAMALAI
(Skt. Toyagiri)

The sthala, Tirunīramalai, is within the city of Madras. There are city bus services to the temple. The sthala is situated on a hillock. The sthala consists of a shrine at the foot of the hillock and three shrines on the hillock.

At the foot of the hill

1. ***Mūlavar*** : Nīrvaṇṇaṉ, Nīlamukil Vaṇṇaṉ stands facing East

   Tāyār : Aṇimāmalar maṅkai

2. There is also a Rāma shrine on the foot of the hill.

Temples on the hill

1. ***Mūlavar :*** Śānta Narasiṁha, sits facing East with Lakṣmī on his chest.
2. ***Mūlavar :*** Raṅganātha, reclines (Māṇikya Śayana) facing South

   Tāyār : Raṅganāyakī facing East.

3. ***Mūlavar*** : Trivikrama, stands facing East.

   Tirttam : Maṇikarṇikā, Tālaga, Svarṇa, Kṣīra, Kāruṇya, Siddha Puṣkariṇis

   Vimāṉam : Toyakiri Vimāṉam

Tala purāṇam :

The Br.P. says that this is a 'Svayam Vyakta sthala', meaning it is a sthala which appeared without human endeavour. Once, Vālmīki came to this sthala and worshipped at all the temples. He wished to worship Rāma also at this sthala. To fulfil his wish, the Lord Raṅganātha of this sthala appeared as Rāma, Raṅganāyakī as Sītā, Ādiśēṣa as Lakṣmaṇa, the Conch and Cakra as Bharata and Śatrughna, Viśvaksena as Sugrīva, and Garuḍa as Añjaneya.

Special Features :

1. Once, when Tirumaṅkai came to worship here there were heavy rains and the hill was flooded, so that Tirumaṅkai could not climb up to reach the temple. The Āḻvār decided to wait for the water to recede. But, for six months, the hill remained surrounded by water. Therefore, the place came to be known as Tirunīrmalai, from 'Nīr' meaning 'water' and 'malai' meaning hill. Finally, after six months, the water drained away and Tirumaṅkai went up to the temple to worship the Lord.
2. This temple is one of the most sacred of the one hundred and eight sthalas.
3. It is believed that when Kṛṣṇa cut off all but four of Bāṇāsura's thousand arms, Bāṇā worshipped at this hill accepted Kṛṣṇa's god-head.
4. This sthala is believed to increase one's life span and also remove any obstacles which prevent one's marriage.

Maṅkaḷācācaṉam :

Tirumaṅ - 1078-87, 1115, 1521, 1554, 1660, 1765, 1848, 2069, 3775 : 73, 3815 : 130; Put - 3329.

TIRU NAIMICĀRAṆYAM
(Skt. Naimiśāraṇyā)

The sthala, Naimicāraṇyam, is in the state of Uttar Pradesh. There is a station Palamav on the Calcutta-Dehradun rail-route. From this station, trains are available to Sitapur and to Naimicāraṇyam. The temple is about three kilometres from the station.

Mūlavar : Śrīhari (Devarāja), stands facing East.

Tāyār : Śrīharilakṣmī (Puṇḍarīkavalli).

Tirttam : Cakra tīrttam, Gomukhi river.

Vimāṉam : Śrīhari Vimāṉam

Vṛkṣam : Tapovana

Tala purāṇam :

Once, all the Ṛṣis wanted to conduct a great yajña. They requested Brahmā to choose the appropriate place. Brahmā

made a ring out of Darbha grass and told the Ṛṣis to conduct the yajña at the place where the ring (Nemi) falls. Since the Nemi fell at this place, this came to be known as Naimiśaraṇya (the forest where the ring fell). At the end of the Yajña, Viṣṇu appeared and accepted the offerings. It is believed that Viṣṇu and all the Ṛṣis are here still in the form of the trees of the forest.

Special Features :

1. There is a temple to Vyāsa and his son Śuka here.
2. The deities sung by the Āḻvārs are not found here now.
3. On the banks of the Cakra Tirtha, there is a Rāma temple within which there is a shrine to Vināyaka as well.
4. There is also a huge Hanuman temple called Hanumānghaṭṭi. This is the only temple where Hanumān can be seen carrying Rāma and Lakṣmaṇa on his shoulders.

Maṅkaḷācāca<u>n</u>am :

Tirumaṅ - 998-1007.

TIRUPPARAMAPATAM

Tirupparamapatam is the final destination of all souls, the place of Mokṣa or final salvation. Though this does not exist on earth, it is considered as one of the hundred and eight sthalas by Vaiṣṇavaites.

Mūlavar : Parampatanātar, sits facing North

Tāyār : Periyapirāṭṭiyār (Skt. Lakṣmī)

Tirttam : Virajā river, Ayiramata Puṣkariṇi.

Vimā<u>n</u>am : Anantāṅka Vimā<u>n</u>am

Here, Viṣṇu sits on Ādiśēsa holding the conch, discus and mace shining with the brilliance of millions of sun. Once human souls reach Vaikuṇṭha, they become immortal.

Maṅkaḷācāca<u>n</u>am :

Peri: 190, 277, 399, 472; Āṇṭal: 482; Tirumaḻicai: 796, 2476; Tiruppāṇ: 927; Tirumaṅ: 2042; Nam: 2274, 2407, 2447, 2838, 2878, 2992, 3034, 3147, 3154, 3162-3172. 3251, 3260, 3444, 3645, 3647, 3654, 3754.

TIRUPPARAMĒCCURA VIṆṆAKARAM

Tirupparamēccura Viṇṇakaram is situated in Kāñcipuram, close to the Kāñcipuram railway station.

Mūlavar : Paramapatanātaṉ, Vaikuṇṭanātan, sits facing West

Tāyār : Vaikuṇṭavalli

Tirttam : Airāmata tīrttam (the celestial river Viraja itself is believed to have become the Puṣkariṇi here)

Vimāṉam : Mukunta Vimāṉam

Tala purāṇam :

Purāṇas do not mention this sthala. But this sthala was known in ancient days as Sarpa Kṣetra. Once, the king of Vidarbha, who was heirless, prayed to Śiva for an heir. Pleased with his devotion, the dvārapālakas (guards) of Viṣṇu were born as his sons and were named Pallavaṉ and Villavaṉ. Later, these two performed the Aśvamedha yajña and Viṣṇu revealed Himself to them as Vaikuṇṭa nātha. Ever since, He has resided here in the same form. However the three-tiered temple that exists today was built by the pallava king Paramēśvara I (699 A.D.). The birth of this king is also closely associated with this sthala. Once, sage Bharadvāja was performing tapa here and a celestial nymph tried to disturb him. He too fell in love with her and a child was born to them. Bharadvāja, then, returned to his tapa while the nymph returned to Svarga. Then, Viṣṇu and Śiva undertook to protect this child. At the same time, an heirless Pallava king worshipped Viṣṇu at this temple wishing for a son and was returning to his palace. Viṣṇu, in the form of a hunter, handed over Bharadvāja's child to the king. This child was named Paramēśvara and he went on to become a powerful king. He was instructed in the necessary arts and sciences by the Lord Himself. It was this king who built the three-tiered temple. In the first, Viṣṇu is seated, in the second, he reclines as Raṅganātha and, in the third, he is in the standing posture. It is because of the close association with king Paramēśvara that the place got its name.

Special Features :

1. There was a secret passage in the temple between the sanctum and the Maṇḍapa in the temple. When some Britishers came to the temple in search of the secret passage, the local villagers (both Hindus and Muslims) closed the passage and converted it into a kind of bridge between the Maṇḍapa and the sanctum. It is also believed that three secret passages existed starting from this temple and ending in Māmallapuram (Mahabali puram) Kañcīpuram and the palace of Paramēśvara I respectively.
2. There are several beautiful sculptures in the temple.

See also Tiruppāṭakam, Tirunilāttiṅkaḷ tuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvaṉam, Tiruppāvaḷavaṇṇam, Tirukkaḷvaṉūr, Attikiri, Tiruaṭṭapuyakaram, Tiruttaṇkā, Tiruvēḷukkai, Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaṅ - 1128-1137.

TIRUPPAVAḶAVAṆṆAM

The sthala, Tiruppavaḷavaṇṇam, is situated at Kañcīpuram very close to the Kañcīpuram railway station. This sthala actually consists of two temples the Paccaivaṇṇam and the Pavaḷavaṇṇam.

Mūlavar : Pavaḷavaṇṇan, stands facing West

Tāyār : Pavaḷavalli

Tīrttam : Cakra Tīrttam

Vimāṉam : Pravāla Vimāṉam

Tala purāṇam :

Sarasvatī, once, tried to stop a Yajña conducted by Brahmā. She sent an army of Asuras to attack Brahmā. But Viṣṇu destroyed all of them and stood there smeared with blood and red-hued. Therefore, he was called Pravāleśa and Pavaḷavaṇṇaṉ (one whose colour is like that of the coral) in Tamil.

The other temple associated with this sthala, the temple of Paccaivaṇṇan, is situated just across the street. The Mūlavar here is called Paccaivaṇṇan (the green-hued Lord). He sits on Āḍiśeṣa and it is believed that He revealed Himself to Bhṛgu Maharṣi. He is also called Marakatavaṇṇaṉ.

See also Tiruppāṭakam, Tirunilāttiṅkaḷ tuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkār vāṉam, Tirukkaḷvaṉūr, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tiruttaṇkā, Tiruvēḷukkai, Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaṅ : 2060

TIRUPPĀṬAKAM

The sthala, Tiruppāṭakam, is situated at Kāñcīpuram near Kaṅkai koṇṭāṉ maṇṭapam.

Mūlavar : Pāṇṭava Tūtar, sits facing East

Tāyār : Rukmiṇī and Satyabhāmā

Tīrttam : Matsya Tīrtha

Vimāṉam : Pattira Vimāṉam, Vetakoṭi Vimāṉam

Tala purāṇam :

During the Kṛṣṇāvatāra, Kṛṣṇa went to Duryodhana as the emissary of the Pāṇḍavas, to avoid the impending war between the Kauravas and the Pāṇḍavas. Duryodhana planned to kill Kṛṣṇa, who was the chief source of strength for Pāṇḍavas. He created an under-ground chamber below the throne meant for Kṛṣṇa, so that, as soon as Kṛṣṇa sat down, the throne would cave in and Kṛṣṇa would be killed by wrestlers waiting inside. But, Kṛṣṇa anticipated this plan and revealed his Cosmic form, the Viśvarupa to Duryodhana and others, who had assembled there, thus, defeating his plans. When Janamejaya heard the Mahabhārata story from sage Vaiśampāyana, he wished to see the Cosmic form. He was advised to come to this Kṣetra and perform the Aśvamedha, at the completion of which his wish would be granted. He did so and he was granted the vision of the Viśvarupa along with Sage Harita.

Special Features :

1. The idol is twenty five feet tall and is the only idol of such huge dimensions in the sitting posture among the hundred and eight sthalas.

2. The Sanctum is built to resemble an underground chamber.

See also Tiruniḷāttiṅkaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷa vaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tiruttaṇkā, Tiruvēḷukkai, Tiruvehkā.

Maṅkaḷācācaṉam :

Tirumaḻicai: 814, 815; Tiruman: 1541, 3815, 127; Pūt: 3377; Pēy: 3413.

TIRUPPĀRTTAṈ PAḶḶI

The sthala, Tiruppārttaṉ Paḷḷi, is about ten kilometres from Cīrkāḻi and two kilometres from Tiruveṇkāṭu.

Mūlavar : Tāmaraiyāḷ kēḷvaṉ stands facing west with Śrīdevī, Bhūdevī and Nīladevī.

Tāyār : Tāmarai Nāyaki

Utcavar : Pārtacārati (Skt. Pārthasārathī) Kōlavilli Rāmaṉ

Tīrttam : Kaṭka Tīrttam (Skt. Khaḍga Puṣkariṇi)

Vimāṉam : Nārāyaṇa Vimāna

Tala purāṇam :

The Padma Purāṇa gives details about this place. Once, when Arjuna came to this place, he was very thirsty. He approached sage Agastya, who was performing tapa here, and asked him for water. But, when Agastya gave him water from his Kamaṇḍala, the water dried up before Arjuna could drink it. Then, Agastya told Arjuna to pray to Kṛṣṇa. When Arjuna did so, Kṛṣṇa appeared before him and gave him a knife. Arjuna struck the earth with the knife and pure water sprang forth. Since the Lord came here to help Pārtha (Arjuna), this place is called Pārttaṉ Paḷḷi. The Puṣkariṇi which was formed by the stroke of the knife came to be known as Khaḍga Puṣkariṇi, from Khaḍga meaning knife or sword.

Special Features :

1. Several people like Varuṇa, Agastya, Gautama and Bharadvaja performed tapa here and had a vision of the Lord Viṣṇu.
2. It is believed that the Lord from Kurukṣetra came to this place, on the request of Śiva, and the idol is taken to Tirunāṅkūr for the Garuḍaseva.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruvaṇpuruṭōttamam, Tiruccempoṉcey kōvil, Tirumaṇi māṭakkōvil, Tirvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tirumaṇikkūṭam and Tiruveḷḷak kuḷam.

Maṅkaḷācācaṉam :

Tirumaṅ - 1318 - 27.

TIRUPPĀṞKAṬAL
(Skt. Kṣīrābdhi)

The Sthala Tirupparkatal and the sthala Vaikuntha are not on earth. It is believed that, if one worships at the other one hundred and six sthalas, Visnu would Himself lead one to the Ocean of Milk, the Tiruppāṟkkaṭal.

Mūlavar : Pāṟkaṭalvaṇṇaṉ reclines on Ādiśeṣa

Tāyār : Kaṭalmakaḷ, Śrīdevī and Bhūmādevī

Tirttam : Amruta Tirttam,(Skt. Kṣīrābdhi)

Vimāṉam: Aṭṭāṅka Vimāṉam (Skt.Aṣṭāṅga Vimāna)

Tala purāṇam :

During the time of pralaya, Viṣṇu reclines in the Ocean of Milk. After the pralaya, he goes to Vaikuṇṭha and manifests Himself as Vāsudeva, Aniruddha, Pradyumna and Sankarṣaṇa, the four Vyūha forms.

Maṇkaḷacācaṉam :

Peri: 250, 427, 439, 452, 471; Āṇṭāḷ: 475, 516, 551; Kula: 665, 680; Tirumaḻicai: 768, 769, 774, 779, 780, 832, 846, 861, 3486, 3519, 3556, 3572; Tont: 889; Tirumaṅ: 1003, 1006, 1019, 1341, 1347, 1398, 1618, 1744, 1828, 2060, 2066; Poykai - 3208; Pūt: 3286, 3311; Pēy: 3394, 3414, 3415, 3444; Nam : 2242, 2251, 2370, 2861, 2872, 3147, 3658, 3720, 3763.

TIRUPPIRITI

The sthala, Tiruppiriti, is believed to exist in the place called Joshimath, on the Rishikesh - Badrinath route. It is about two hundred and thirty kilometres from Haridvar, but, according to some people, the sthala exists in one of the valleys of Himalaya as described by Tirumaṅkai Ā̱lvār.

Mūlavar : Paramapuruṭar reclines facing East (Bhujaṅga Śayana)

Tāyār : Parimaḷavalli

Tirttam : Intira tīrttam, Govardhana Tīrttam, Mānasa saras

Vimāṉam : Govardhana Vimāna

Tala purāṇam and Special Features :

The exact location of the Sthala is under dispute. Though Joshimath has been suggested as the sthala, Nandaprayag and some unknown temple in the valleys of Himalaya are also considered to be Tiruppiriti by some. Since Tirumaṅkai begins his Maṅkaḷācācanam from this sthala and goes down South, some argue that Joshimath (which is South of the Sthala Badarikāśrama) cannot be Tiruppiriti. Further Tirumaṅkai does not mention the river Gaṅgā in his descriptions of this sthala. In the case of all the other sthalas situated on river banks, the river finds mention in his Maṅkaḷācācanam. Therefore, Joshimath, which is on the banks of Gaṅgā, the argument goes, cannot be Tiruppiriti. Further, in Periyavāccāṉpiḷḷai's commentary, Tiruppiriti is said to be the Northern most sthala. But Joshimath is not the Northern most sthala as Badrinath is situated North of Joshimath. So, the location of this sthala is undecided.

Maṅkaḷācācaṉam :

Tirumaṅ - 958-967

TIRUPPUṬKUḺI
(Skt. Gṛdhra Puṣkariṇi kṣetra)

This is situated on the Madras - Velur bus route. It can be reached from Baluchetty Cattiram which is about seventeen and a half kilometres from Kancipuram. Tirupputkuḻi is around eighty kilometres from Chennai. It is known as Tiruppakkuḻi now.

Mūlavar : Vicayarākavan̲ (Skt. Vijayarāghava), sits facing East with four-arms

Tāyār : Marakatavalli

Tīrttam : Jaṭāyu Tīrttam

Vimān̲am : Vicayakōṭi or Vīrakoṭi Vimān̲am

Tala purāṇam :

The story associated with this sthala is the same as that associated with Tirupuḷḷam pūtaṅkuṭi. The story is that when Sītā was kidnapped by Rāma, Jaṭāyu attacked Rāvaṇa and was wounded mortally. When Rāma came in search of Sītā, he found Jaṭāyu at this place. Jaṭāyu told him about Rāvaṇa and breathed his last. Rāma, then, performed the last rites of Jaṭāyu. Therefore, this place is called 'Tiru Puḷ Kul̲i' - 'Puḷ' meaning bird and 'Kul̲i' referring to the pond created by Rāma to perform the rites.

Special Features :

1. The Mūlavar here holds Jaṭāyu on his lap and is seen to be performing the last rites.
2. Childless women come to this sthala and bathe in the Jaṭāyu Tīrttam. Then, they tie up roasted Bengal gram in their clothes at night. If the gram sprouts in the morning, it is believed, the woman would soon be blessed with children.
3. This is the place where Rāmānuja studied Advaita philosophy from Yādavaprakāśa.
4. The Horse mount (vāhana) (made of stone) of this sthala has parts which can be moved.

Maṅkaḷācācan̲am : Tirumaṅ 1115; 3815:117.

TIRUPPULIYŪR
(Skt. Kuṭṭanāṭu)

The sthala, Tiruppuliyūr, is a few kilometers from Cenkannūr station on Kollam-Ernakulam rail route. There are frequent buses from Cenkannūr to this sthala and it is commonly known as Puliyūr.

Mūlavar : Māyappirān̲, stands facing East.

Tāyār : Porkoṭi Nācciyar

Tirttam : Prajñā saras, Pūñcun̲aittīrttam

Vimān̲am: Puruṭottama Vimān̲am

Tala purāṇam :

Once, when Vṛṣadarpi, the son of King Śibhi, was ruling over this region, a disease spread in the area. The saptarṣis happened to come to the place at that time. The king offered to give a lot of riches to them if the disease could be controlled. The Ṛṣis felt insulted at this offer of wealth and refused to accept the gift. The king, then, sent gold hidden in fruits.

The Ṛṣis refused to accept this also. The king was angry at their refusal and performed a Yajña from which, Kṛtyā, a demoness, emerged. She was sent to attack the Ṛṣis. But, Viṣṇu sent Indra, in the form of a tiger, to kill Kṛtyā and, thus, the place came to be known as Puliyūr - 'the place of the tiger'. Viṣṇu, then, consented to reside here on the request of the sages.

Special Features :

1. The temple was renovated by Bhīma and the place is, therefore, also known as Bhīmakṣetra.
2. The Sanctum is circular in shape.

Maṅkaḷācācan̲am :

Nam: 2942-2952; Tirumaṅ: 3775 : 71.

TIRUPPULLĀṆI

The sthala, Tiruppullāṇi, is about eight kilometres from Rāmanāthapuram. There are buses and trains to Rāmanāthapuram from several important cities in TamilNadu.

Mūlavar : Āti Jagannātar, (Teyvaccilaiyār) standing posture, Cakravartti Tirumakan̲, reclines on the Darbha grass facing East.

Tayar : Kalyāṇavalli and Padmāsanī

Utcavar : Kalyāṇa Jagannātar

Tirttam : There are ten Tirttams of which Cakra Tirtha, Hamsa tirtha, Varuṇa Tirtha, Dharma Tirtha, Rāma Tirtha and Ādisetu are important.

Sthala Vṛkṣam : Aśvattha Vṛkṣam

Vimāṉam : Kalyāṇa Vimāṉam

Tala Purāṇam :

The Agni P. gives information about this sthala. When Sītā was kidnapped by Rāvaṇa and imprisoned in Laṅkā, Rāma decided to declare a war. He reached this place with his monkey army. He could not cross the sea and, therefore, prayed to Varuṇa for help. He spread the Darbha grass and sat on it praying to Varuṇa. So, he is called 'Darbhaśayana Rāma' in this sthaḷa. The place is called Pullaṇai (which later became Pullāṇi) meaning 'grass seat'. It is also believed that Rāma was given a bow by the deity here and it was with this bow that Rāma killed Rāvaṇa. It is also said that Viṣṇu appeared to the three sages, Pulla, Kaṇva and Gālava, in the form of the Aśvattha tree.

Special Features :

1. The sthala vṛksa, Aśvattha, is believed to be very powerful. Those who do not have children worship this tree to beget children.

2. On the sea shore there is an idol of Hanumān, in deep meditation with folded palms.

3. The ruins of the bridge built by Rāma exists here.

4. Akam. (70) mentions this sthala.

Maṅkaḷācācaṉam :

Tirumaṅ - 1768 - 87, 3815 : 131.

TIRUPPUḶIṄKUṬI

The sthala, Tiruppuḷiṅkuṭi, is about a kilometre from Varakuṇa maṅkai and three kilometres from Śrīvaikuṇṭam.

Mūlavar : Kāycinavēntan (Kācinivēntar), Bhūmipāla, reclines on Ādiśeṣa facing East.

Tāyār : Malarmakaḷ Nācciyar, Pūmakaḷ Nācciyar, Puḷiṅkuṭivalli (supposed to be Utcavappirāṭṭi).

Tirttam : Varuṇa and Nirutti Tirttam

Vimāṉam : Vedasāra Vimāṉam

Tala Purāṇam :

The Br. P. gives details about this sthala. Once, Viṣṇu came to earth with Lakṣmī. Bhūmidevī was offended that even after coming to earth, Viṣṇu was with Lakṣmī. So, she hid herself in the Pātāla. The Devas prayed to Viṣṇu who pacified Bhūmidevī, reconciled her to Lakṣmī and appeared here with both of them. He is called 'Bhūmipāla' as he protected Bhūmidevī. This became Kācini Vēntaṉ in Tamil which later could have mutated to Kāycinavēntaṉ.

Another story is also associated with this sthala. Once, a Brāhmaṇa called Yajñaśarma insulted some sages. They cursed him to become a demon. He realised his mistake and requested to be redeemed from the curse. They told him that he would try to destroy the Yajña of Indra and would be struck by Viṣṇu. He would then be redeemed from his curse. Meanwhile, Indra had killed a Ṛṣi who was in the form of a deer, unknowingly and was afflicted with the sin of Brahmahatyā. The guru of the Devas told him to come to this sthala and bathe in the Tirtha. His sin was washed away immediately. Therefore, he performed a yajña here. The demon Yajñaśarma tried to destroy it. Viṣṇu, then, struck the demon who was redeemed from his curse.

Special Features :

1. In this temple, the stalk of the lotus from the naval of the reclining deity ends in a flower on the wall on which Brahmā is seated.

2. This is the only sthala where the feet of the deity can be seen only through a window in the prakāra.

3. When Rāmānuja came to this sthala, he found the daughter of the priest in the prakara, cleaning paddy. He asked her how far

the sthala of Kurukūr (the birth place of Naṃ) was and the girl answered him by reciting one of the verses of Nammāḻvār. Rāmānuja, on hearing the verse of the Āḻvār, fell at the feet of the girl. The girl's father was taken aback that such a saint should fall at the feet of the daughter. He asked the girl to apologise to Rāmānuja.

Maṅkaḷācācaṉam :

Nam - 2880, 2975-2985.

TIRUPUḶḶAM PŪTAṄKUṬI

This temple, Tiruppuḷḷampūtankuṭi, is situated near Kumpakōṇam and it can be reached by buses from here. It can also be reached from Svāmimalai which is on the Tanjore - Kumpakōṇam route. It is very close to Tiruātaṉūr.

Mūlavar : Valvil rāmaṉ, reclines facing East.

Tayar : Poṟṟamaraiyāḷ

Vimāṉam : Cōpaṉa Vimāṉam (Skt. Sōbhaṉa Vimāna)

Tala Purāṇam :

The Br. Purāṇa and the Padma Purāṇa give the history of this temple. When Rāvaṇa took away Sītā, Jaṭāyu fought to rescue her. Rāvaṇa, who was on his way to Śrī Laṅka, cut off Jaṭāyu's wings and Jaṭāyu fell down, hurt severely. Rāma and Lakṣmaṇa who came in search of Sītā, met Jaṭāyu, who narrated the tale and died. Rāma performed his final rites at this place. Since Rāma was not accompanied by his wife, he was not satisfied about the final rites. According to Hindu religious belief, the wife has to acompany her husband, when he does the final rites. Rāma imagined Sītā to be present and continued with the rituals. To help Rāma, Bhūmā Devī herself appeared before him on a golden lotus and, hence, the Goddess was known as Poṟṟāmaraiyāḷ. (Poṟṟāmaraiyāḷ- Pon + tāmaraiyāḷ (woman who resides on the golden lotus))

Note : The same sthala purāṇa is also associated with Tirupputkuḻi.

Special Features :

1. Since the last rites for Jaṭāyu was done here, this place was called Puḷḷampūtaṅkuṭi ('puḷ' meaning 'bird' and 'pūtam' referring to the dead body).

2. Rāma who could not perform final rites for his father (as he was away from him) did them for Jaṭāyu. This relieved him of the sorrow of his inability to perform the rites for his father. Hence Rāma's face glowed with contentment and happiness and was praised as Valvil Rāmaṉ meaning Rama with the strong bow. In Sanskrit, the Lord is referred to as Dṛḍha dhanvi.

3. Kulacēkarāḻvār also refers to Rāma performing the rites for Jaṭāyu in his hymn (746) on the sthala.

4. Of all the one hundred and eight sthalas, it is only here that the idol of Rāma has four arms, Śankha and Cakra.

Maṅkaḷācācaṉam :

Tirumaṅ - 1348-57; Kula - 746.

TEṈTIRUPPĒRAI (Tirupporai)

It is on the Āḻvārtirunakari - Tiruccentur bus route about five kilometres from the latter. There are also buses from Tirukkōḷūr to Teṉtiruppērai. One can also walk from Tirukkōḷūr to this sthala.

Mūlavar : Makaraneṭuṅkuḻaikkātaṉ, Nikaril mukilvaṇṇaṉ sits facing East.

Tāyār : Kuḻaikātuvalli and Tiruppērai Nācciyar

Tirttam : Śukrapuṣkariṇi, Caṅka tīrttam (Skt. Śaṅkha tīrtha)

Vimānam: Bhadra Vimāna

Tala Purāṇam :

The Br. P. gives information about this sthala. Once, Viṣṇu came to earth and spent a lot of time with Bhūdevī. Lakṣmī was left alone and requested sage Durvāsa to transfer Bhūdevī's beauty to her. The sage agreed and went to see Bhūdevī, who was with Viṣṇu. Bhūdevī pretended not to have seen the sage. The sage cursed her to obtain the form of Lakṣmī and her own form to be transferred to Lakṣmī. Bhūdevī begged forgiveness and requested that her own form be restored. The sage asked her to bathe in the Tāmraparṇī river and worship the Lord here. Bhūdevī took the name Śrīpērai (the form of Śrī or Lakṣmī) and performed tapa chanting the Aṣṭākṣara. On a full moon day, while she was offering 'tarpaṇa' in the river, she found a pair of ear-rings in the form of fish. Viṣṇu appeared to her and she

gave the ear-ring to him. The Lord accepted the ear-rings and Bhūdevī regained her original form. As the Lord wore the Makara Kuṇḍalas (ear-rings), he is called Makaraneṭuṅkuḻai kātar ('one who wears long makara ear-rings in his ear').

Special features :

1. Varuṇa was once defeated by the Asuras and lost his capital city to them. He performed tapa here and regained it.
2. Once, when there was a famine in the country of Vidarbha, the king came to this sthala and prayed to this Lord on the advice of his Purohita. Clouds immediately formed over his kingdom, bringing rain. The Lord is therefore called Nīrmukil vaṇṇaṉ (one whose hue is like that of the clouds filled with water).

Maṅkaḷācācaṉam :

Nam - 2766-2776.

TIRU PĒRNAKAR

Tirupērnakar, also known as Kōvilaṭi, is at about thirty kilometres from Trichy and eight kilometres from Pūtalūr railway station. The temple can also be reached from Tiru Aṉpil. This sthala is on the banks of Koḷḷiṭam and is four kilometres from Kallaṇai.

Mūlavar : Appakuṭattāṉ, Appāla Raṅkanātaṉ, reclining posture.

Tāyār : Indra Devi, Kamalavalli

Tirttam : Indira tīrtha

Vimānam: Indra Vimāna

Tala Purāṇam :

The Br. Purāṇa refers to the temple as Palāśavana kṣetra There are many Palāśa (also called Pūvaracu, Puracam, Thepesia populnea) trees around the temple, hence, it is known as Puracaṅkāṭu in Tamil.

Due to the curse of Ṛṣi Durvāsa king Upamanyu lost his powers. Ṛṣi Durvāsa told the king that, to regain his powers, the king should offer food to one lakh people at this place.

The king erected a palace in this sthala and followed his order. One day, Viṣṇu Himself, in the disguise of an old man, came to the palace and ate up all the food. The old man, further, asked for a pot of appam. The surprised king gave him a pot full of appam. As soon as the Lord received the pot, the king regained his powers and was freed from his curse. From then on, the Lord was known as Appa Kuṭattān̲ (He who holds a pot of Appam). The right hand of the idol of the Lord holds a pot of Appam, in this temple.

Special Features :

1. This temple, is called Appālaraṅkam and is one of the Pañca Raṅgam. The others are Ātiraṅkam (Śrī Raṅgap paṭṭin̲am, Mysore), Mattiyaraṅkam (Śrīraṅgam), the Caturtha raṅkam (Kumpakōṇam) and Paṇṇaraṅkam (Intaḷūr, Māyavaram). It is believed that this temple is more ancient than Śrī Raṅgam.
2. Kōvilaṭi is the last Sthala to receive Maṅkalācācan̲am by Nammāḻvār.
3. The Lord is offered Appam every night.
4. A book called Śrī Raṅgarāja Caritapān̲am gives a lot of information about this temple.

Maṅkaḷācācan̲am :

Tirumaḻicai - 2519; Nam - 3151 -3161; Peri - 173, 205; Tirumaṅ- 1428-37, 1851, 1857, 2050-2060, 2070, 3775 : 70, 3815 : 118.

TIRUMAṆIKKŪṬAM

The sthala, Tirumaṇikkūṭam, is at about a kilometre from Tirunāṅkūr. The temple is built in the shape of a Maṇikkūṭam.

Mūlavar : Varadarāja perumaḷ, Gajendra Varada, Maṇikkūṭa nāyakan̲

Tāyār : Tirumāmakaḷ nācciyār (Skt. Śrīdevī), Pūtēvi (Skt. Bhūdevī).

Tīrttam : Candra Puṣkariṇi

Vimān̲am: Kanaka Vimān̲am

Tala Purāṇam :

The Lord from Kāñcipuram came here on the request of Śiva. This is also one of the eleven temples associated with Tirunāṅkūr.

Special Features :

1. It is believed that here the Lord revealed Himself to Garuḍa and Candra.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruvaṇpuruṭōttamam, Tiruccemponcey kōvil, Tirumaṇi māṭakkōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tiruveḷḷakkuḷam, Tiruppārttaṉpaḷḷi.

Maṅkaḷācācaṉam :

Tirumaṅ - 1288-97.

TIRUMAṆIMĀṬAKKŌVIL

The sthala Tirumaṇimāṭakkōvil, is situated at Tirunāṅkūr.

Mūlavar : Nārāyaṇa Nantāviḷakku, sits facing East.

Tāyār : Puṇṭarīkavalli (Skt. Puṇḍarīkavallī)

Utcavar : Aḷattaṟkariyān

Tirttam : Indra Puṣkariṇi,Rudra Puṣkariṇi

Vimāṉam: Praṇava Vimāṉam

Tala Purāṇam :

When Śiva was dancing in uncontrollable fury, Nārāyaṇa appeared before him in this sthala and appeased his anger.

Special Features :

1. The Lord from Badarikāśrama is believed to have come here on the request of Śiva. The idol is taken to Tirunāṅkūr on the day of Garuḍaseva.
2. Tirukkoṭṭiyūr Nampi, who taught the Tirumantiram to Rāmānuja visited this sthala.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruccempoṉceykōvil, Tiruvaṇppuruṭōttamam, Tiru vaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟi yampalam, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārtaṉpaḷḷi.

Maṅkaḷācācaṉam :

Tiruman - 1218-27. 1850. 3815:32.

TIRUMĀLIRUÑCŌLAI
(Aḻakar malai)

The sthala, Tirumāliruñcōlai, also known as Aḻakarmalai, is situated about nineteen kilometres North of Madurai, at the foot of a hill.

Mūlavar **:** Śrīparamasvāmi, stands facing East bearing five weapons, flanked by Śrīdevī and Bhūdevī.

Tāyār **:** Cuntaravalli (Skt.Sundaravallī also Śrīdevī)

Utcavar **:** Cuntararācaṉ (Skt.Sundararāja), Kaḷḷaḻakar, Māliruñcōlai nampi, Mālaṅkārar (made of gold)

Tirttam **:** Cilampāṟu (Skt. Nūpuragaṅgā)

Sthala Vrksam: Sandal Tree(Santalum album)

Vimānam : Somasundara Vimāna

Tala Purāṇam :

The Varāha P., the Br. P. and the Agni P. give several details about this sthala, which is also called Ṛṣabhādri. Once, Yama performed tapa here in the form of a Ṛṣabha (Bull) and Nārāyaṇa appeared to him in a beautiful form. Yama requested him to reside in this sthala in the same form and the Lord agreed. At Yama's request, Viśvakarma built this temple with a Vimāna as beautiful as the moon. The stream Nūpura Gaṅgā, also called Cilampāṟu, originated from the drops of the water that Brahmā used to wash the feet of Vāmana - Trivikrama. It is also believed that this hill is named Ṛṣabhādri (Ṛṣabha- bull, adri -hill) as it resembles a bull, and all the other hills surrounding this hill, appear to be cows.

Special Features :

1. The sthala is referred to in the Paripāṭal (V.15) and the Cilap.

2. The temple is on a hillock which is full of beautiful trees. There are several herbs here.

3. Several Pāṇḍya kings have been devoted to this Lord and have given many gifts to this temple.

4. The festival held in this temple on the full moon day of the month of Cittirai (mid. April - mid. May) is very famous. On this day, Aḻakar rides on a horse and goes to the Vaikai river. A garland, worn by Āṇṭāḷ at Śrīvilliputtūr, is brought here and adorns Aḻakar.

5. During Muslim invasions, the deity from Śrīraṅgam was brought here and kept in safety.

6. A king of Kerala was enchanted by the beauty of this deity and attempted to take him away. Knowing this, a devotee brought eighteen people to guard him. Another lesser deity also came with them. This guardian deity, drawn by Aḻakar's beauty remained here guarding the eighteenth step, with the name Karuppaṇṇacāmi.

7. There is an idol of Yoga Narasiṁha in the Prakara. He is supposed to be a fierce deity and, to appease his anger, milk, curds and oil are offered to him everyday.

8. The sage Sutapa, who was cursed by Durvāsa here, was redeemed from his curse at Śrīvilliputtūr (See Śrīvilliputtūr).

9. A Siddha, called Pōkar, has described this sthala in detail in his book Jaṉaṉa cakaram.

Maṅkaḷācācaṉam :

Peri - 71,258, 338-59. 453-62; Āṇṭāḷ - 534, 587-96; Tirumaṅ- 1022, 1114, 1329, 1573, 1634, 1760, 1765, 1818-37, 1855, 1969, 2020, 2034, 3775 : 74, 3815 : 125; Pūt - 3329, 3331, 3337; Pēy - 3444; Nam - 2293-2325, 3140-3151, 3156.

TIRUMŪḺIKKAḶAM

Tirumūḻikkaḷam is in Kerala and there are buses to Tirumūḻikkaḷam from Alavay and Ernakulam and also from the Aṅkamali railway station.

Mūlavar : Tirumū_likkaḷattā_ṉ, Appaṉ, Śrisūktināthа, stands facing East

Tāyār : Maturavēṇi Nācciyar

Tirttam : Peruṅkuḷam, Caṅka tirttam (Skt. Śaṅkh Tirtha), Ciṟṟāṟu

Vimāṉam: Cauntarya Vimaṉam (Skt. Saundarya Vimāna)

Tala Purāṇam :

The sage Harita performed tapa here to have a vision of Nārāyaṇa. When Nārāyaṇa revealed Himself to the sage, the sage wanted to know the method by which all men could reach Him. Nārāyaṇa, then, imparted the Śrisūkti, which teaches the method by which men in all the Varṇāśramas could reach Him. Since this is the sthala where these sacred words (Tirumoḻi) were imparted, the place came to be known as Tirumoḻikaḷam, which later became Tirumūḻikkaḷam.

Another story is also given to explain the name. When Rāma was in exile from Ayodhya, Bharata went to Citrakūṭa to bring him back. But Lakṣmaṇa doubted Bharata's intentions and prepared to go to war with him. When he realised his mistake, he came to this sthala to repent. Bharata also came here and the two brothers were reconciled. Since, 'sweet words' (Tirumoḻi) were exchanged between them here, the sthala came to be known by this name.

Special Features :

1. Lakṣmaṇa is believed to have renovated this temple. The practice of worshipping Lakṣmaṇa himself as Mūlavar, which is followed now, is believed to have begun after Lakṣmaṇa's services to this temple.

Maṅkaḷācācaṉam :

Tirumaṅ-1553, 2061, 3815 : 129; Nam. - 3030-3040.

TIRUMEYYAM

It is on the Pudukkōṭṭai - Kāraikuḍi rail route. The temple is about a kilometre and a half from Tirumeyyam station. There are buses from Kāraikuḍi and Trichy. This sthala can also be reached also from Tiruppattūr in Pacumpoṉ district.

Mūlavar : Cattiyakirinātar (Skt.Satyagirinātha), Cattiyamūrtti (Skt. Satyamūrti), reclines facing East.

Tāyār : Uyyavantanācciyār (Skt. Ujjīvanadevī)

Utcavar : Meyyappa<u>n</u>, Rājagopāla

Tirttam : Katampa Puṣkariṇi (Skt.Kadambapuṣkariṇi), Cattiya Tirttam (Skt. Satya Tirthā)

Sthala Vṛkṣam : Aśvattha (aracu, Ficus religiosa)

Vimā<u>n</u>am: Catyakiri Vimā<u>n</u>am

Tala Purāṇam :

The Br. P. gives details about this sthala. Once, Ādiśeṣa, who is of Tāmasa guṇa, performed tapa to achieve Satvaguṇa here. The path through which he emerged from the Pātāla to perform tapa became the Pāmpā<u>r</u>u (Skt.Sarpanadī). At this sthala, called Satyakṣetra, Viṣṇu appeared to him in the form of Hayagrīva and granted his wish. Candra also performed tapa here and Viṣṇu appeared to him in the form of Vāmana.

Another sage called Satya, once, performed tapa on the banks of the river Puṣpapatrā in the Himalayas, near a rock called Citraśilā, under a banyan tree called Bhadravaṭa. Viṣṇu appeared before him and the sage requested that Viṣṇu should appear to him whenever the sage thought of Him. Viṣṇu granted him this boon and asked him to continue his tapa at this sthala. But the sage did not want to leave behind the river, the rock and the tree which were his constant companions. So ,Viṣṇu converted the river into the Puṣkariṇi, the rock into the Meyyam hill and the banyan tree, into an Aśvattha tree. Satya continued his tapa here and, after some time, wished to see Viṣṇu. When Viṣṇu appeared before him he asked for Salvation.Viṣṇu told him that his wish would be granted after some time, when the king Purūrava too would ask for salvation. So, the sage continued his tapa. Viṣṇu decided to bless both Satya and Purūrava after a period. He took the form of a boar and entered the kingdom of Purūrava causing havoc there. Pururava chased the boar with a bow and the boar led him to the placewhere Satya was performing tapa. When the king reached

the place, the boar vanished. The sage Satya opened his eyes disturbed by the noise. Then, Viṣṇu appeared to them in His original form and granted salvation to Satya. He asked the king to build a temple for him in three years time and promised him salvation at the end of this period.

Special Features :

1. It is believed that Garuḍa gained strength and power for obtaining the Amṛta from the Devas by worshipping Viṣṇu here.
2. The Vāmana worshipped by Candra is now near the Puṣkariṇi and the deity worshipped by Ādiśeṣa is at the southern foot of the hill.
3. The deity reclining on Ādiśeṣa here is bigger than the deity at Śrīraṅgam.
4. It is believed that this sthala is protected by Ādiśeṣa. Once, when asuras wanted to steal the idol, the poisonous vapour that emerged from Ādiśeṣa destroyed them. The idol of Ādiśeṣa has been sculpted so as to seem to emenate flames from the mouth.

Maṅkaḷācācaṉam :

Tirumaṅ: 1206, 1524, 1660, 1760, 1852, 2016, 2050, 3815: 126.

TIRUMŌKŪR

This sthala is about eleven kilometres from Madurai. There are town buses from Madurai. It is about a kilometre and a half from Ottakkatai, a place on the route to Melur from Madurai.One can also reach this place by buses leaving to Tiruvatavur from Madurai.

Mūlavar : Kāḷamēkapperumāḷ, stands facing East, holds the mace in the left hand and the right hand is held in Varada posture (granting a boon).

Tāyār : Mōkurvalli , Mōkaṉavalli, Mēkavalli

Utcavar : Tirumōkūrappaṉ (holds five weapons in his hand). Also called Kuṭamāṭukūttaṉ and Cuṭarkoḷ Cōti

Tirttam : (Skt.Ksīrābdhi puṣkariṇi) Tiruppārkaṭal Tirttam Brahma Tirtha with Pāpanāśa in the South, Svargadvāra in the North, Narakāsura Tirtha in the West, and Parama Tirtha in the East.

Vimāṉam : Kēṭili Vimāṉam

Tala Purāṇam :

The Br. P. and the M.P. (chs. 11 to 14) give details about this sthala and they call it Mohana Kṣetra. Brahmā created a puṣkariṇi here when he performed tapa and this is called the Brahma Tirtha now. It is believed that Viṣṇu (in the form of Mohinī) distributed the Amṛta to the Devas here. The Sthala was, therefore, called Mōkiṉiyūr, which has now become Mōkur. The sage Pulastya performed tapa here and Viṣṇu appeared to him in the form of Mohinī.

Special Features :

1. The Ādiśeṣa in this sthala is covered with gold 'Kavaca'.
2. There is a tree East of the Kṣīrābdhi Puṣkariṇi. The Br.P. says that this was a Divyavṛkṣa in Krta yuga, a Vaṉṉi Vṛkṣa in the Tretāyuga, a Vilva tree in the Dvāpara and is a Peepal tree in the Kaliyuga.
3. The Vimāna is believed to have been built by Viśvakarma.

Maṅkaḷācācaṉam :

Tirumaṅ - 3775; 74 Nam - 3074-3084.

TIRUVAṬAMATURAI
(Skt. Mathura)

This sthala includes Govardhanagiri, Bṛndāvana and Gokula. It is on the Delhi-Agra rail route. Āḻvārs have sung these four places separately.

Mūlavar : Kōvarttaṉanēcaṉ, Pālakiruṭṭiṉaṉ (Skt.Bālakṛṣṇa), stands facing East.

Tāyār : Satyabhāmā

Tirttam : Indra Tirtha, Govardhana Tirtha, and the river Yamunā

Vimāṉam: Govardhana Vimāna

Tala Purāṇam :

This is the place where Kṛṣṇa was born. The city of Mathura was built by Śatrughna, Rama's brother, after he killed Lavaṇāsura. Śatrughna ruled over Mathurā and his descendents lived here for some time. Then, it passed on to the Yādavas and Kṛṣṇa was born in a prison in this city. Govardhana is about eight miles from here. Bṛndāvana is also at about the same distance.

Special Features :

1. The deities and the temple mentioned by the Āḻvārs do not exist now. The prison where Kṛṣṇa was born can still be seen. The Birla Mandir built at Mathurā is huge and can accommodate several thousands of people at a time.

2. At Bṛndāvana, there is a temple called Raṅgamandir. The deity is Śrīraṅganātha. The temple is built in the South Indian style and is served by a Tamil family. There are shrines for Āṇṭāḷ, Garuḍa and Veṅkaṭācalapati.

3. On the day of Kṛṣṇa Janmāṣṭamī (birth of Kṛṣṇa) every year, the story of Kṛṣṇa is acted out here.

Maṅkaḷācācaṉam :

Peri.: 277, 399, 430; Āṇṭāḷ: 478, 538, 539, 569, 617, 626; Toṇṭ:916; Tirumaṅ.: 1512, 1527, 1833, 3775:74; Nam.: 2846, 2906, 2967-2974.

TIRUVAṆPARICĀRAM

This sthala is also known as Tiruppaticaram and is around three kilometres from Nagarcoil. Buses from Nagarcoil to Tirunelveli pass through this sthala.

Mūlavar : Tiruvāḻmārpaṉ

Tāyār : Kamalavalli Nācciyar

Tīrttam : Ilakkumi Tīrttam (Skt.Laksmi Tirtha)

Vimāṉam: Indrakalyāṇa Vimānam

Tala Purāṇam :

The Saptarṣis, once, wanted to have a vision of Viṣṇu and performed tapa near Sucindram. The Lord appeared to them in the form of Śiva. But, they wanted to see him as Viṣṇu. Viṣṇu then asked them to come to this sthala and perform tapa. They did so and were blessed with the vision of Viṣṇu.

Another story is also told in connection with this sthala. After killing Hiraṇyakaśipu, the fury of Narasiṁha did not subside. Lakṣmī, who was afraid of Viṣṇu's fierce form, came here and performed tapa. Narasimha's anger subsided. He came here and Lakṣmī returned to her abode on his chest. Therefore, the Lord is called 'Tiruvāḻmārpaṉ - One on whose chest Lakṣmī resides'.

Special Features :

1. A girl called Uṭaiyanaṅkai, who belonged to this place, was married to Kāri of Āḻvārtirunakari. They did not have any children for a long time. So, they came to this sthala and prayed to the Lord. A boy was born to them who later became Nammāḻvar.
2. It is believed that when Vibhīsaṇa reached this place on his way to Laṅkā, after attending Rāma's coronation in Ayodhyā, he prayed to the Lord here that he wanted ro see Rāma once again. So, the Mūlavar, here appeared in the form of Rāma. There are idols of Rāma, Sītā and Lakṣmaṇa here, even today close to the Mūlavar.
3. Kulacēkara Āḻvār gave several gifts to this temple. It is also believed that Agastya wrote a Rāmāyaṇa here on the request of Āñjaneya.

Maṅkaḷācācaṉam :

Nam - 2882.

TIRUVAṆPURUṬŌTTAMAM

Tiruvaṇpuruṭōttamam is situated at Tirunāṅkūr.

Mūlavar : Puruṣottama, stands facing East.

Tāyār : Puruṣottama Nāyaki

Tīrttam : Tiruppāṟakaṭal Tīrttam

Vimāṉam : Sanjīvi Vigraha Vimāna

Tala Purāṇam :

On the request of Śiva, the Lord of Ayōdhyā came to reside here. This is one of the eleven sthalas of the Tirunāṅkūr cluster.

Special Features :

1. It is believed that, when the child Upamanyu, the son of Vyāghrapada, cried for milk here, Nārāyaṇa, at the behest of Lakṣmī brought the Ocean of Milk for the child to drink.

2. The idol of the utcavar is considered to be one of the most beautiful.

3. This is the only place in Tamil Nadu where the Lord Viṣṇu is called Puruṣottama (The best among men)

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tirucempoṉceykōvil, Tirumaṇimāṭakkōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam Tirumaṇikkūṭam, Tiruveḷḷakuḷam, Tiruppārtaṉpaḷḷi.

Maṅkaḷācācaṉam :

Tirumaṅ.. - 1258-67.

TIRUVAṆVAṆṬŪR

The sthala, Tiruvaṇvaṇṭūr is about six kilometres from Cenkannur station on the Kollam - Ernakulam rail-route. It is on the northern bank of the Pampa river.

Mūlavar : Pāmpaṇaiyāṉ, Kamalanātaṉ, stands facing West.

Tāyār : Kamalavalli Nācciyar

Tīrttam : Pāpanāśa Tīrtha, Pampāndai

Vimāṉam : Vedālaya Vimāna

Tala Purāṇam :

Once, there was a disagreement between Brahmā and Nārada and the former cursed the latter. Nārada came to this sthala, prayed to Lord Viṣṇu and obtained Jñāna by his grace.

It was here that Nārada wrote the Nāradīya Purāṇa. Later, during their exile, the Pāṇḍavas had come to this region and Nakula renovated this temple.

Special Features :

1. Several idols have been obtained from beneath the ground here. They have been consecrated in the temple.
2. Above the Western entrance is a beautiful blue sculputre of Kāliṅga Nardana (Kṛṣṇa dancing on the hoods of the snake Kāliya); Kṛṣṇa rests one leg on the hood of the snake while the other is bent towards the right. The two arms are stretched outwards as though to maintain a balance.

Maṅkaḷācācaṉam :

Nam - 2634-2644.

TIRUVATARIYĀCCIRAMAM

(Skt. Badarikāśrama)

Tiruvatariyācciramam is popularly known as Badrinath. It is in the Himalayas, about ten thousand five hundred feet above sea-level. It is about two hundred and seventy kilometres from Rishikesh. There are buses from Haridvar and Rishikesh. It is open only for six months in the year during summer. The tree Badari (Tam. Ilantai) grows in abundance here and hence, it is called Badarikāśrama. Opposite to this sthala is the Nīlakaṇṭha Parvata.

Mūlavar : Badarinārāyaṇa, sits facing East holding the discus and conch.

Tāyār : Aravindavalli

Tīrttam : Taptakuṇṭam

Vimānam : Badari tree (Tam. Ilantai, Jujube tree, Zizyphus jujuba)

Tala Purāṇam :

This is one of the few sthalas where the Lord appeared on his own (Svayambhu). Several purāṇas give details of this sthala. It was here that the sages Nara and Nārāyaṇa (partial incarnations of Viṣṇu) performed tapa. Viṣṇu was himself both the teacher and the disciple here and imparted the Aṣṭākṣara mantra. He sat under the Badari tree which is dear to Lakṣmī.

Special Features :

1. This sthala is on the banks of the Alakananda. There is a hot spring close the temple. Pilgrims usually bathe in the spring, worship the Garuḍa on the steps of the spring and then go into the temple.

2. The main deity is made of Sālagrāma.

3. All the temple rituals here are conducted before the devotees. Though a screen is usually brought down while offerings are taken inside in other temples, this practice is not followed here. The priests here are from Kerala.

4. The sthala is closed down on the day of Deepavali and reopened on the fullmoon day of Citrā (mid. Apr.- mid. May) month. During winter, the deity is taken to a place called Pāṇḍukeśvar below Badrinath.

5. The Nīlakaṇṭha peak is close to Hanumāṉ Ghaṭṭi. The place where Hanumāṉ and Bhīma are believed to have fought each other is about four-Kilometres below. The water-fall called Vasudhāra, which is close by, is considered sacred.

6. There is a place called Brahmakapāḷa here. Śrāddha (rites for dead ancestors) is conducted here.

Maṅkaḷācācaṉam :

Peri: 399; Tirumaṅ: 968-87, 3775 : 74.

TIRUVAYĪNTRAPURAM

Tiruvayīntirapuram is also known as Tiruvahīntirapuram and Ayintai. It is situated three kilometres from Kaḍalur.

Mūlavar	:	Teyvanāyakaṉ, stands facing East
Tāyār	:	Vaikuṇṭha nāyaki, Emāmpucavalli (Skt. Hemāmbujavalli), Parkavi (Skt. Bhārgavī)
Utcavar	:	Mūvarākiya oruvaṉ, Tēvanātaṉ, Tviṣannātha Viputanātaṉ, Dācacatyaṉ (Skt. Dāsasatya).
Vimāṉam	:	Candira Vimāna, (Skt. Śuddhastava Vimāna)

Tala Purāṇam :

Details about this sthala can be found in the Br. P. Sk. P. and the Bṛhatnārada Purāṇa.

According to the Sk.P., once, the Asuras defeated the Devas in a battle. The Devas sought refuge in Viṣṇu. Viṣṇu came to the battle-field on Garuḍa and defeated the Asuras. But, Śiva came to help the Asuras and sent his Triśūla against Viṣṇu. The weapon proved ineffective against Viṣṇu. Then, Viṣṇu revealed to Śiva that He Himself was theTrinity. According to the wishes of Śiva and other sages, he agreed to reside in a temple at the place which is now known as Tiruvahīndrapuram. After the battle, Viṣṇu was thirsty and asked for water. While Garuḍa flew in search of water, Ādiśeṣa created a spring by splitting the earth with his tail. The Tīrtha, thus created by Ādiśeṣa, is known as Śeṣa tīrtha. Meanwhile, Garuḍa brought water from the celestial river Viraja and Viṣṇu accepted both. Since Ādiśeṣa brought water by splitting the earth with his tail it is called Tirvahindrapuram (Tiru + vahinda + nīr).

Special Features :

1. In this sthala, the idol bears the conch and discus in two hands representing Viṣṇu, a lotus on another signifying Brahmā and has a third eye on the forehead representing Śiva.
2. It is also believed that once Indra came and hid in a lotus-stem at this sthala in fear of Vṛtrāsura. Viṣṇu asked the other Devas to perform a Vaiṣṇava yajña. When they did so, Indra came out of hiding, received the Vajrāyudha from Viṣṇu and defeated Vṛtra.
3. There is a temple to Lord Hayagrīva on a nearby hillock called Auṣadhagiri. It is here that Vedanta Deśika resided and worshipped Hayagrīva for forty years. Once, when challenged by a sculptor, Deśika sculpted an image of himself.

Maṅkaḷācācaṉam :

Tirumaṅ - 1148-57.

TIRUVARAKUṆAMAṄKAI

The sthala Tiruvarakuṇamaṅkai is about two and a half kilometres east of Śrīvaikuṇṭam. It is popularly known as Nattam and can be reached from Śrīvaikuṇṭam.

Mūlavar : Vijayāsana, sits facing East, Ādiśeṣa spreads his hoods over the head.

Tāyār : Varakuṇavalli, Varakuṇamaṅkai

Tīrttam : Akni Tīrtha, Tevapuṣkariṇi, Akanāca Tīrttam

Vimāṉam : Vicayakoṭi Vimāna

Tala Purāṇam :

The Br.P. gives details about the sthala. There was a Brāhmaṇa, called Vedavid, who wanted to have a vision of Viṣṇu and performed tapa. Viṣṇu came to him, in the form of an old Brāhmaṇa, and told him to come to this sthala to continue his tapa. He did so and Viṣṇu appeared to him to grant him salvation.

Much earlier, sage Romaśa had his hermitage here. Once, his disciple Satyavān went to bathe in Akanāca tīrttam. On the other shore, he saw a fisherman. As he was fishing, a snake bit him and he died. Within moments, a Vimāna came and took him to Devaloka. Satyavān was intrigued by what he saw and sought an explanation from his guru. His guru, Romaśa, told him that this fisherman was a king called Viśvasakha in his previous birth. Though he was righteous, he would stray from Dharma at times, because of the company he kept. So, he was sent to Naraka after his death. But, because of the good deeds he had performed, he lived and died at this sthala which grants salvation to good souls.

Special Features :

1. Ādiśeṣa spreads his hood over the Lord, who is seated, in this Sthala.
2. Brahmā's son, the sage Kanaka, told the King of Dharmapura which is on the southern bank of Kaveri about the greatness of this sthala.

Maṅkaḷācācaṉam :

Nam - 2978.

TIRUVALLAVĀL
Skt. Śrīvallabha Kṣetram

The sthala, Tiruvallavāl, is on the Kollam - Erṇākuḷam rail route about five kilometres from Tiruvalla station. Popularly, it is known as Tiruvalla. The sthalas of Tirukkaṭittāṉam, Tiruvaṇvaṇṭūr, Tiruceṅkuṉṟūr (Ceṅkaṉūr) Tiruppuliyūr, and Tiruvāṟaṉviḷai are situated close to this sthala.

Mūlavar : Kōlappirāṉ, Tiruvāḻmārpaṉ, Śrīvallabha, stands facing East.

Tāyār : Celvattirukkoḻuntu Nācciyār, Vātsalyadevī

Tirttam : Kaṇṭakarṇa Tirttam, Pampā nati

Vimāṉam : Caturaṅkakōla Vimāṉam

Tala Purāṇam :

The Gar.P. and The M.P. give details about this sthala. A Pativratā from Sankaramaṅgalam came to this sthala and performed the Ekādaśī Vrata. She would feed Brahmacāris on Dvādaśī and then, break her fast. Once, an Asura, Tolaka, began to trouble her and she prayed to Viṣṇu. The Lord himself came in the form of a Brahmacāri and killed the Asura with his Cakra. The place where his head fell is called Talaiyāru, the place where his arms fell, Muttāṟu and the place where his legs fell, Kālāṟu. The place where the Sudarśana (Cakra) cleaned the blood off itself is called Cakkarakalak Kaṭavu. Then, Sudarśana the cakra established himself behind the Lord. When the Lord, still in the form of a Brahmacāri, came for the Dvādaśī Vrata, the Pativratā saw Lakṣmī on his chest, half hidden by the Kṛṣṇājina. She asked the Brahmacari to move the Kṛṣṇājina and, then, his true nature was revealed. On her request, the Lord still reveals Lakṣmī on His chest at this sthala and the place came to be known as Tiruvallavāl (the place where Lakṣmī resides).

Special Features :

1. It is believed that a devotee of Śiva, called Ghaṇṭakarṇa, was initiated into the Aṣṭākṣara mantra of Nārāyaṇa by Śiva Himself. He came to this sthala and chanted the mantra, wearing

bells on his ears so that no sound, other than that of the mantra, reached his ears.

2. In this temple, the feet of the idol are not clearly visible because of the way the Sanctum has been constructed.

3. Women cannot go beyond the Dvajastambha which is plated with gold, the exception being the two days of Viṣu and Tiruvātirai during the month of Markali (mid. Dec. - mid. Jan).

4. A ritual called Pantirāyiram is well-known here. Twelve thousand raw plantains are brought to the temple by devotees. Six thousand of them are distributed to devotees, after these plantains are made ripe by the yajna fire and the other half has been offered to the Lord. It is believed that wishes would soon be fulfilled on the performance of this ritual.

5. People worship at this sthala to be blessed with an offspring.

6. On the day of Dvādaśī, the offering is rice and salted mangoes. The practice is reminescent of the offerings of the Pativratā to the Lord, when he came here as a Brahmacāri.

7. The prasada here are Vibhūti (sacred ash) and Candana (sandal wood paste), after the Kerala practice.

Maṅkaḷācācaṉam :

Tiruman - 1808-1817, 3815 : 118; Nam - 2613-2622.

TIRVAṬṬĀṞU

The sthala, Tiruvaṭṭāṟu, is on the Trivandrum - Kanyakumari rail route. Buses from Trivandrum to Nagarcoil stop at a place called Totuvetti from where this sthala is about fifteen kilometres. There are also buses from Nagarcoil and Trivandrum.

Mūlavar : Ādikeśava perumāḷ, reclines (Bhujaṅga śayana) facing West.

Tāyār : Marakatavalli

Tirttam : Kaṭalvāy Tirttam, Vaṭṭāṟu and Rāma tirttam.

Vimānam : Aṣṭāṅga / Attakkara Vimāṉam

Tala Purāṉam :

The Br.P. and the Gar.P. give details about the sthala. Once, when Brahmā performed a sacrifice (Yajnā), two Asuras, called Keśi and Keśa, emerged from the fire and troubled the Devas. Viṣṇu killed Keśa, pushed down Keśi and reclined on him. Keśi's wife sought the help of the two rivers Gaṅgā and Tāmraparṇī. The two rivers came rushing down to the place where Viṣṇu reclined. But Bhūmādevī immediately raised the level of this piece of ground. The two rivers thus had to circle around the place and flow away. Since two rivers (āṟu) circle (vaṭṭa) the place, it is called Vaṭṭāṟu. (The rivers which flow in a circle) The place where the two streams branch off is called Mūvāttu mukam and the two streams are called Kōṭai and Paraḷi.

Special Features :

1. As in Tiruvanantapuram, there are three entrances by which we can see the idol of the Mulavar here.
2. There is a Śiva liṅga at the foot of the idol.
3. In 510 A.D. Vaitanya had come to this sthala and had obtained the Brahma saṁhitā. This detail is found in the book written by Paramēsuvaraṉpiḷḷai.
4. In the Dvāpara Yuga, a sage called Somayāji performed yajña here to beget an offspring. A boy came out from the sacrificial fire and he was brought up by the Saptarṣis. Once, when a Deva called Sucivrata ridiculed this boy (called Haṭaleka) calling him an orphan, the boy pointed to a banana tree nearby as his parents. Viṣṇu and Lakṣmī emerged out of the tree, imparted the Aṣṭākṣara mantra to Haṭaleka and Viṣṇu placed him near Himself.
5. In 1974, the Navab of Arcot stole the Utcavar idol from the temple and took it to his palace. But several bad omens occured at his palace. The Lord appeared in the dream of one of his

devotees and revealed the whereabouts of the idol. By the time the devotee could bring the idol back from the Nawab of Arcot, another idol had been made in Tiruvaṭṭāṟu. The devotee placed the idol down in order to clean it. To his surprise, he could not lift it up again. So, he made another idol and brought it to the sthala Tiruvaṭṭāṟu. But since another idol had already been made by Karpaka Maṅkala tāntirikaḷ, the old one was taken to Māttūr. The Navab of Arcot, who underwent a lot of problems, realised his mistake and gave several gifts to the temple. He built a Maṇḍapa called Alla Pua Maṇḍapa. He also presented a golden crown.

6. During the 17th C., when Rani Umayamma was ruling over this place, a Pathan called Mukilkhan attacked Tiruvanantapuram, but was driven away by the muslims of the place. Then, he came to this sthala to destroy the temple. The queen sought the help of other local chieftains to resist him. But, they found their forces inadequate and prayed to the Lord to help them. The Lord took the form of a swarm of black bees, stung the army of the Pathan, and Mukil khan was killed here. The place where the Pathan was burried was called Mukilkāṉ kara and is now known as Kāṉkara. Every year, the day of the victory is celebrated with the offerings of Vīrakeraḷa pāyacam.

7. The Mīna utsava and the Tulā utsava, each celebrated for ten days, are famous.

8. There are several stone sculptures in the temple. There are stone inscriptions in Sanskrit, Tamil, English and Grantha Scripts. There are also Tamil inscriptions on the flag post.

Maṅkaḷācācaṉam :

Nam - 3129-3139

TIRUVĀṞAṈVIḶAI

Tiruvāṟanviḷai also known as Ārammuḻā is about ten kilometres from Ceṅkaṉṉūr station on the Kollam-Ernakulam rail route.

Mūlavar : Tirukkuṟāḷappaṉ, stands facing East

Tāyār : Padmācanī Tāyār

Tirttam : Vetaviyāca Tirttam, Pampā Nadī

Vimāṉam : Vāmana Vimāṉam

Tala Purāṇam :

Arjuna is believed to have visited this place twice. The first time was when the Pāṇḍavas were exiled by their cousins, the Kauravas. Arjuna came here and hid his weapons in a Vaṉṉi tree. Later, after the Mahābhārata war, Arjuna repented here for the unrighteous method used by him to kill Karṇa. He renovated this temple and performed tapa here. The Lord appeared to Arjuna as Pārthasārathī, the form he had taken when He was Arjuna's charioteer in the Mahābhārata war.

Special Features :

1. The fruits from the Vaṉṉi tree of this sthala are believed to have the power of curing diseases. The fruits are circled around the patients head and thrown away.
2. There is a practice of performing 'Tulābhāram' here. 'Tulābhāram' is a ritual in which a person is weighed against some thing (like bananas, money salt etc.) in a balance and this is given away as an offering to the temple. Here, the fruits of the Vaṉṉi tree are used for Tulābhāram.
3. This is the sthala where the ornaments of Aiyappa of Śabarimala are in safe custody. They are taken to Śabarimala during the festival of Makarajyoti.
4. It is believed that, when the two asuras, Madhu and Kaiṭabha, stole the vedas from Brahmā, Brahmā came here and worshipped Viṣṇu, who retrieved the Vedas from the Asuras.
5. There is an idol of Pārthasārathi in the temple, believed to have been consecrated by Arjuna.

Maṅkaḷācācaṉam :

Nam - 2843-2853.

TIRUVIṆṆAKAR

The sthala, Tiruviṇṇakar, is also known as Oppiliyappaṉ kōvil and Mārkaṇḍeya Kṣetram. It is a kilometre and a half from Tirunākēccuvaram and eight kilometres from Kumpakōṇam.

Mūlavar	:	Oppiliyappaṉ, Śrīnivāsa (identical to the Mūlavar at Tiruppati), stands facing East.
Tāyār	:	Bhūmi Nācciyār, at the right foot of Mūlavar in wedding attire (Tirukkalyāṇak kōlam)
Utcavar	:	Same as Mūlavar
Utcavam	:	Brahmotsavam - Paṅkuṉi (mid. Mar. -mid. Apr.) Kalyāṇa Utcavam - Aippaci (mid. Oct. -mid. Nov.)
Tīrttam	:	Ahōravtra puṣkariṇi, Arti puṣkariṇi, Śārṅga Tīrtha, Cūriya tīrttam, Intira tīrttam.
Vimānam	:	Vimāna Śuddhānanada

Tala Purāṇam :

Once, Tulasī prayed to Viṣṇu to be given a status higher than that of Lakṣmī and Viṣṇu told her to be born as a Tulasī plant here. He informed her that Lakṣmī would be born in her shade, would be adopted by sage Mārkaṇḍeya and would be married to him. Since Lakṣmī would be born under her, Tulasī would get a higher status than Lakṣmī. Tulasi did accordingly and Lakṣmī was born under her. Mārkaṇḍeya brought this child up. When she became a young girl, Viṣṇu, in the guise of an old man, requested to be married to her. The sage was very reluctant. He told the old man that his girl was so young and tender that she did not even know how much salt should be added to food. The old man promised that he would even like the saltless food which is cooked by his salt for the sake of his daughter and insisted that the girl should be married to him. Finally, Mārkaṇḍeya realised that it was the Lord Himself who had come down to get married to Lakṣmī and the marriage was solemnised. As the Lord said that he would eat the food without salt he is called Uppiliyappan (uppu-salt, ili-without). It can also be that the name came from Oppili Appan. (He who is incomparable).

Special Features :

1. Any promise of offerings made to the Lord of Tiruppati can be fulfilled here instead.
2. It is believed that carrying salt or salted food into this temple can cause evil to the person who does it.
3. On the day of the Śravaṇa Nakṣatra, prophecies are made with the 'Śravaṇa Dīpa'.
4. It is deemed as sacred as Vaikuṇṭha and it is believed that the river Vraja, which flows in Vaikuṇṭha, flows here as Nāṭṭāṟu.
5. The Lord revealed himself to Mārkaṇḍeya, Garuḍa, Kāvēri and Dharma.

Maṅkaḷācācaṉam :

Nam:2656-2666; Tirumaṅ:1448-77, 1855-2080, 3775:72, 3815-113.

TIRUVITTUVAKKŌṬU

The sthala, Tiruvittuvakkōṭu, is also known as Tirumiṟṟakkōṭu, Tiruviccikkōṭu, Tiruvikkōṭu and Tiruvincikkōṭu. It is on the Madras-Kallikkottai rail route about three kilometres from Pattampi railway station which is in the Palghat District. The rivers Pāratapuḻā has to be crossed to reach this temple. There are buses to Palghat from all big cities in Kerala and Tamil Nadu.

Mūlavar : Uyyavanta perumāḷ, Apayappiratan̲ (Skt. Abhayapradha), stands facing South

Tāyār : Vittuvakkōṭṭu valli, Padmāsanī Nācciyār

Tirttam : Cakkara Tīrttam

Vimāṉam : Tapta Kāñcana Vimānam

Tala Purāṇam :

Several purāṇas give details about this sthala. During Dvāpara yuga, the Paṇḍavas, while on exile, came to this sthala and decided to stay here for a while. Arjuna consecrated an idol here. To the north of it Yudhiṣṭhira consecrated an idol.

To the south of it, Bhima consecrated one and behind this Nakula and Sahadeva consecrated an idol. Much later, a sage from South India had gone to Varaṇāsi. When he returned, pleased with the devotion of the brāhmaṇa, the Lord Kāśī Viśvanātha (Śiva) hid in his umbrella and travelled to the South. When the sage reached this sthala, he left his umbrella on the Balipītha of the temple and went down to the river for a bath. When he returned, the umbrella had vanished and he found a Śivaliṅga that had come up on its own from the Balipītha which was split into four. Thus, there are altogether five idols here.

Special Features :

1. There are several beautiful sculptures on the walls of the temple like Daśāvatāra Kṛṣṇa-līla and the penance of Arjuna in this temple.
2. This is one of the few sthalas where temples to Viṣṇu and Śiva are to be found together.
3. This is believed to be the Sthala where the king Ambarīṣa attained salvation.

Maṅkaḷācācaṉam :

Kula - 688-97.

ŚRĪVILLIPUTTŪR

The sthala, Śrīvilliputtūr, is on the Teṉkaci-Virudunagar rail route. There are buses from most important towns in Tamilnadu. It can also be reached by all buses which run from Madurai to Rājapālaiyam, Teṉkāci and Kuṟṟalam.

Mūlavar : Vaṭapatraśāyi, Raṅkamaṉṉār, reclines facing East

Tāyār : Āṇṭāḷ (Gōdā devī)

Tīrttam : Tirumukkuḷam

Vimāṉam : Samsana Vimāna

Tala Purāṇam :

The Rahasya Kāṇḍa of Varāha purāṇa gives information about this sthala. It is believed that Viṣṇu, in his Varāha

incarnation, related to Bhūdevī stories of several of his devotees at this sthala.

A sage, called Sutapa, was performing tapa at Tirumāliruñcōlai. One day, while he was bathing in the river, sage Durvāsa came to see him with his students. Even after a long time, Sutapa did not come back. Eventually, when he came back, Durvāsa was angry because of the delay and felt insulted. He cursed Sutapa to become a frog as he had been immersed in water for so long. Sutapa begged his fogiveness. Durvāsa asked him to come to this sthala and bathe in the river near the mountain, Tarumattari, close by. Sutapa did so and was redeemed from the curse.

Many other Ṛṣis also came to this sthala which became well-known due to the tapa of Sutapa, also called Maṇḍūka. When several Ṛṣis were performing tapa, the Asura Kālanemi attacked them. Viṣṇu appeared and fought with the Asura. He killed the asura with the Sudarśana cakra and the Sudarśana Cakra was smeared with blood. Viṣṇu ordered the three rivers, Gaṅgā, Yamunā and Sarasvatī to appear and clean the Cakra. The tīrtha thus formed is now known as Tirumukkuḷam (the pond of the three) Since, this town was built by two kings, Villi and Puttan̲ who were devotees of Viṣṇu, the place is called Śrīvilliputtūr.

Special Features :

1. This is the Avatāra sthala of both Periyāḻvār (Viṣṇucitta) and his foster daughter, Āṇṭāḷ.
2. There is the practice of Ar̲aiyar Cēvai here, as in Śrīraṅgam.
3. As Āṇṭāḷ had given the garland worn by her to the deity in the temple, this practice is continued to this day. The first garland to adorn the deity every morning is the one which adorned Āṇṭāḷ the previous day.
4. Even today, the marriage of Āṇṭāḷ to Raṅkaman̲n̲ār is celebrated in the temple. The descendents of Periyāḻvār play an important role in the celebrations.

5. The Rajagopuram of Śrīvilliputtūr has found place in the state symbol of Tamil Nadu.

Maṅkaḷācācaṉam :

Peri - 133; Āṇṭāḷ - 549.

TIRUVEḤKĀ

The sthala, Tiruveḥkā, is situated opposite to the temple of Aṭṭapuyakaram in Kāñcipuram. This is also close to the Varadarāja temple.

Mūlavar : Coṉṉavaṇṇam ceyta perumāḷ (Skt. Yatoktakāri), Vegasetu, reclines (Bhujaṅga Śayana) facing West.

Tāyār : Kōmaḷavalli Nācciyāḷ

Tirttam : Poykai Puṣkariṇi

Vimāṉam : Vedasāra Vimāṉam

Tala Purāṇam :

The Br. P. gives details of this Sthala. When Sarasvatī tried to flood the Yajñā of Brahmā in the form of a river Vegavatī (see Attikiri for more details), Viṣṇu lay across the flow of the river to stop it. Sarasvatī, then, had to reduce her speed. Therefore, the Lord is called Vegasetu (one who impeded the speed). The name of the sthala was orginally Vēkavaṇai, the Tamil equivalent for Vegasetu. This word became Vēkini later and, as time went by became Veḥkā.

Special Features :

1. This is the birth place of Poykaiyāḻvār, who was found here on a lotus flower in a pond.
2. Tirumaḻicai stayed here for a long time with his disciple Kaṇikaṇṇaṉ. Both of them worshipped this Lord and sang songs praising him. Once, the king asked Kaṇikaṇṇaṉ to sing a song praising him. Kaṇikaṇṇaṉ refused to sing about a mortal and the king exiled him. When Tirumaḻicai came to know of this, he too decided to leave the kingdom with his disciple. He sang to the Lord asking Him to leave the place as well, since

his devotees were leaving. Immediately, the Lord followed them out of the place plunging the temple and the Kingdom into darkness. The king then realised his mistake. But, by then, Tirumaḻicai and Kaṇikaṇṇaṉ along with the Lord, had gone to quite a distance. They had stayed at a village for the night. The place is now called Oriravirukkai (or Oriyakkai) meaning 'resting place for a night'. The king reached the place next morning and begged them to return. Then, Tirumaḻicai sang to the Lord to return to the temple. The Lord came back but, in a hurry, reclined in the opposite direction, that is, while originally, he had faced East, now he reclined facing West. Since the Lord did as his devotee directed, he is called Yatoktakāri (Skt.) or Coṉṉavaṇṇam ceyta perumāḷ (Tam.) meaning 'one who did as he was told'.

See also Tiruppāṭakam, Tirunilattiṅkaḷtuṇṭam, Tiruūrkam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr, Tiruppavaḷavaṇṇam, Tirupparamēccura, Viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tirutaṅkā, Tiruvēḷukkai.

Maṅkaḷācācaṉam :

Tirumaḻicai: 814, 815, 3519; Tirumaṅ: 1854, 2059, 2064, 2065, 3775 : 70, 3815 : 127; Poykai: 3260; Pēy: 3409, 3445, 3447, 3459; Nam: 3605.

TIRUVEḶḶAKKUḶAM
(Skt. Śveta Puṣkariṇi)

The sthala, Tiruveḷḷakkuḷam, is close to Tirunāṅkūr and is situated on the road to Tarankampāṭi from Cīrkāḻi. It is nearly nine kilometres from Cīrkāḻi.

Mūlavar	:	Aṉṉan Perumāḷ, Kaṇṇaṉ, Nārāyaṇaṉ, Stands facing East.
Tāyār	:	Alarmēlmaṅkai
Utcavar	:	Śrīnivāsapperumāḷ
Tāyār	:	Padmāvatī, Pūvār tirumakaḷ
Tīrttam	:	Tiruveḷḷakkuḷam
Vimāṉam	:	Tatvatyotaka Vimāṉam

Tala Purāṇam :

Once, a prince called Śvēta, who was destined to die at the age of nine, came to this Sthala on the advice of Vasiṣṭha. He went to the āśrama of the sage Marutta and learnt the Mṛtyuñjaya mantra from him. Then, he sat on the banks of a pond and chanted the mantra. Viṣṇu appeared before him and blessed him with a long life span. As Śvēta received the boon of long life here, the pond came to be known as Śvēta Puṣkariṇi. 'Veḷḷaikkuḷam' is the Tamil equivalent of this word.

Special Features :

1. It is the birth place of Kumudavalli, the wife of Tirumaṅkaiāḻvār. Once, some celestial maidens had come down to fetch flowers from the Śvēta Puṣkariṇi. When they returned, one of them remained behind. She then became a child and lay on a Kumuda flower. She was found by a Brāhmaṇa and was brought up by him. Later, she married Tirumaṅkai Ālvār, who was the chieftain of the area.
2. It is believed that Śrīnivāsa, along with Alarmēlvalli from Tiruppati came to reside here. This is one of the eleven sthalas associated with Tirunāṅkūr.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruvaṉpuruṭōttamam, Tirucempoṉcey kōvil, Tirumaṇi māṭakkōvil, Tiruvaikuṇṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tiramaṇikkūṭam, Tiruppārttaṉpaḷḷi.

Maṅkaḷācācaṉam :

Tirumaṅ - 1308-17.

TIRUVEḶḶAṞAI

Tiruveḷḷaṟai is about twenty kilometres from Trichy on the way to Tuṟaiyūr.

Mūlavar : Tāmarai kaṇṇaṉ (Skt. Puṇḍarīkākṣa), stands facing East.

Tāyār : Ceṇpakavalli and Paṅkaya Celvi

Tirttam : There are seven tirttams inside the temple

1. Divya tirttam
2. Varāha tirttam
3. Kuśahasti tirttam
4. Candra Puṣkariṇi
5. Padma tirttam
6. Puṣkala tirttam
7. Maṇikarṇikā tirttam

Vimāṉam : Vimalākṛti Vimāṉam

Tala Purāṇam :

This temple is believed to be older than the Śrīraṅgam temple. Hence, it is also known as Āti Veḷḷaṟai. Veḷḷaṟai means 'mountain of white rocks'. In Sanskrit, the place was also known as Śvetagiri, Uttama Kṣetra and Hita Kṣetra. Once, king Śibhi of Ayodhyā, stayed at Tiruveḷḷaṟai with his men for some time. He saw a white pig (Śveta Varāha) and followed it. The pig disappeared in a nearby bush. Śibhi asked Ṛṣi Mārkaṇḍeya, who was performing tapa there, about the pig. The Ṛṣi asked him to do Tirumañcaṉam to the bush with milk. Śibhi followed his advice and the Lord appeared before him and the Ṛṣi, in a standing posture. Hence, the Lord was praised as 'Śveta varāha uruvāy tōṉṟinaṉ vāḻiyē'.

Special Features :

1. It is believed that, at the request of Ṛṣi Mārkaṇḍeya, king Śibhi brought three thousand and seven hundred Vaiṣṇavas from North India to reside here. The king also built a temple here. One of the three thousand and seven hundred died after sometime. King Śibhi grieved over it and Lord Viṣṇu, in the form of a Brāhmaṇa, replaced him.

2. The Goddess Paṅkaya Celvi performed tapa to please Lord Viṣṇu. The Lord appeared before her as "Centāmarai Kaṇṇaṉ" Many songs of Periyāḻvār refer to the Lord as Centāmarai Kaṇṇaṉ (The Lotus - eyed Lord).

3. The Jiyar of this temple is known as Paṅkaya Celvi Jiyar, named after the Tāyār of this temple.

4. There is a pond in the form of the Svastika symbol behind the temple. This is believed to have been dug by a Pallava king.

5. There are two entrances to the Sanctum corresponding to the Uttarāyaṇa (mid Jan. to mid - June) and the Dakṣiṇāyaṇa (mid June - mid Jan.). The Uttarāyaṇa entrance is used from mid. Jan. to mid. June and the Dakṣiṇāyaṇa from mid. June to mid. January.

6. Uyyam koṇṭār, the disciple of Nātamuṉi, and Viṣṇu Cittaṉ (Eṅkaḷāḻvāṉ) who completed the Srī Bhāṣya, were born here.

7. From the history of the Pallavas, it is known that the Pallava King Narasiṁhavarma I showed interest in the architecture of this temple.

Maṅkaḷācācaṉam :

Peri 71, 192-201; Tirumaṅ - 1368-77, 1851, 3775-70,. 3815-117.

TIRUVEḶḶIYAṄKUṬI

The sthala, Tiruveḷḷiyaṅkuṭi, is situated between Kumpakonam and Mayavaram and is a small village.

Mūlavar : Kōlavalvilli Rāmaṉ, reclines on Śeṣa facing East (Bhujaṅga śayana)

Tāyār : Marakatavalli

Utcavar : Ciruṅkāra Cuntaraṉ (Skt. Śriṅgāra sundara)

Tīrttam : Cakra tīrttam, Brahma tīrttam, Intira Tīrttam, Paraśurāma tīrttam.

Vimāṉam : Puṣkalāvartaka Vimāṉam

Sthala Vṛkṣam : Kadali (Banana) (Musa paradisica)

Tala Purāṇam :

The Br. P. and the Vi.P. contain a lot of details about this sthala. This sthala has been a place of worship during all the four Yugas. It was called Brahmapuram in the Kṛtayuga,

Parāśaram in the Tretā; Caindram in the Dvāpara and Bhārgavapuram in the Kaliyuga. Śukra (also called Bhārgava) was redeemed from a curse here. The story goes that when Mahābali agreed to give three feet of land to Viṣṇu, in His Vāmana avatara, Śukra, the perceptor of Bali tried to stop him. He took the form of a fly and obstructed the spout of the pot (Kamaṇḍala) from which Bali poured out water to solemnise his promise of donation of three feet of land. But, Vāmana poked the spout with a piece of Darbha grass and Śukra lost his eye. He, then, came to this sthala, performed tapa and regained his sight. Śukra is called Veḷḷi in Tamil and the sthala is named after him. It was in this sthala that Maya, the architect of the Asuras, had earlier been granted a vision of Mahāviṣṇu. When Viṣṇu appeared before Maya with his conch and discus seated on Garuḍa, Maya requested that Viṣṇu appear to him as Rāma. Viṣṇu, then, gave his conch and discus to Garuḍa, and appeared as Rāma with bow and arrows. Thus the Lord here is called Kōlavilli Rāmaṉ.

Special Features :

1. This is the only Kṣetra of the one hundred and eight where Garuḍa has four arms and bears the Sudarśana Cakra.
2. It is believed that Tirumaṅkai requested the lord here to appear before him as he had appeared to Maya and his wish was granted.
3. On the stone floor of this sthala, grows the Kadali tree, which is the sthala Vṛkṣa.
4. It stands as the centre of the nine navagraha sthalas.

Maṅkaḷācācaṉam :

Tirumaṅ - 1338-47.

TIRUVĒṄKAṬAM
(Tiruppati)

This is perhaps the most popular of the hundred and eight Vaiṣṇava sthalas. It is about ten kilometres from Renigunta, a station on the Madras-

Bombay rail route. There are trains from Madras Central. Buses from Madras to Tiruppati are also frequent. Tiruppati has all facilities for board and lodging. This sthala is also called Ādivarāha Kṣetram and consists of three temples.

1. **Kīḻ Tiruppati**

Mūlavar : Kōvintarācaṉ, reclines facing East

Tāyār : Puṇṭarīka Valli

2. **Tirumalai - (situated on the Veṅkaṭādri mountain)**

Mulavar : Tiruvēṅkaṭamuṭaiyāṉ, Śrīnivāsa, Veṅkaṭācalapati, Bālāji and several other names.

Utcavar : Kalyāṇa Veṅkaṭēcuvarar

Tirttam : There are 14 tīrttams and they are:

1. Svāmi Puṣkariṇi	2. Pāpavinācam
3. Ākācakaṅkai	4. Kōṉēri
5. Vaikuṇṭa Tīrttam	6. Cakra Tīrttam
7. Jāpāli Tīrttam	8. Vakuḷa Tīrttam
9. Pāṇṭava Tīrttam	10. Rāmakṛṣṇa Tīrttam
11. Tumpuru Tīrttam	12. Cēṭa Tīrttam
13. Cukacantana Tīrttam	14. Mōra Tīrttam

Vimānam : Ānanda Nilaya Vimānam

3. **Tiruccānūr or Alamēlu Maṅkāpuram**

Mūlavar & Tāyār : Tāyār, called Alarmēlmaṅkai or Padmāvatī, is the Mūlavar here.

Tīrttam: Padmā sarovaram.

Tala Purāṇam :

The Br. P., the Varāha P., the Sk.P. and the Padma P. give details about this sthala. Several primitive languages, which are only spoken and do not have any script, give information about this sthala and stand testimony to its antiquity.

It is believed that this mountain was called Garuḍādri in the Kṛtayuga, Vṛṣbhādri in the Tretāyuga, Añjanādri in the Dvāparayuga and Veṅkaṭādri in the Kaliyuga. There was originally a Varāha temple here which exists even today, close to the Svāmi Puṣkariṇi.

At the beginning of Kaliyuga, some sages, led by Kaśyapa, conducted a Yajña. When the question arose as to who, among the Trimūrtis, Viṣṇu, Śiva and Brahmā, should be given the sacrificial offerings. The sage Bhṛgu undertook to test the three and decide who was superior of the three. He first went to Satyaloka, the abode of Brahmā, where Brahmā was with Sarasvatī. Brahmā ignored the arrival of the sage. Bhṛgu was angry at the insult and cursed that Brahmā would not have any temples on earth in the Kaliyuga. Then, he went to Kailāsa, the abode of Śiva. Here too, the sage was insulted. Finally, he went to Vaikuṇṭha where Viṣṇu was with Lakṣmī. They did not notice the arrival of the sage. Bhṛgu was very angry at this and kicked on the chest of Viṣṇu. Viṣṇu, instead of being angry, held the sage's feet. He apologised to the sage and asked him if his feet were hurt. Bhṛgu, then, decided that Viṣṇu was superior to the others. But Lakṣmī, who resides on Viṣṇu's chest, was angry both with Bhṛgu and with Viṣṇu, with Bhṛgu for kicking Viṣṇu's chest and with Viṣṇu for ignoring this insult to her. She left Vaikuṇṭha and came down to the earth. Viṣṇu also followed looking for her.

Earlier, in the Tretāyuga, Lakṣmī had been born as the daughter of the sage Kuśadhvaja and was named Vedavatī. Vedavatī wanted to marry Viṣṇu and therefore performed tapa. Viṣṇu promised to marry her in the Kaliyuga and, therefore, she was born as the daughter of Ākāśarāja, with the name Padmāvatī. Meanwhile, Yaśodā, the foster- mother of Kṛṣṇa, was also reborn as Vakulamālikā. Yaśodā had not seen Kṛṣṇa's marriage in the Dvāparayuga and had expressed her wish to see Kṛṣṇa as a bridegroom.Kṛṣṇa had promised to fulfil her wish in the Kaliyuga. Therefore, Vakulamālikā was living at Veṅkaṭādri and worshipping the Varāha Mūrti.

At the same time, Viṣṇu, sad at being separated from Lakṣmī, came to this hill and sat under a tamarind tree. Soon, an ant-hill covered him up. Brahmā and Śiva wanted to bring him out. They transformed themselves into a cow and a calf. Bhūmidevī, in the form of a cowherdess, sold the cow and the calf to a Cōḻa king. The cow and the calf were taken to graze with the other cattle that belonged to the king. But, the cow would go to the ant-hill with which Viṣṇu was covered and pour out all its milk leaving the king wondering why the cow never gave milk. He asked his cowherd to find the reason and the cowherd found the truth. When he saw the cow pouring out its milk on the ant hill, the cow herd was angry and tried to kill the cow with his axe. But, the axe hit the anthill and hurt Viṣṇu who started bleeding. The cow herd, who saw blood oozing out of the ant hill, fell unconscious. Meanwhile, the king came to know of this and came to the place. He saw the blood that had oozed from the ant-hill and realised that someone was inside. He prepared to strike down the ant-hill when Viṣṇu emerged from the ant hill and cursed the king to become a wandering spirit. When the king begged forgiveness, Viṣṇu told him that he would be reborn as Ākāśarāja. So, the Cōḻa king was reborn as Ākāśarāja. Vedavatī, who wanted to marry Viṣṇu, was reborn as his daughter and was called Padmāvatī.

Meanwhile, Vakulamālikā met Viṣṇu (now named Śrīnivāsa) who had emerged from the ant-hill and adopted him as her son. Śrīnivāsa lived with her. Once, he happened to see Padmāvatī who was playing with her friends and fell in love with her. Padmāvatī also reciprocated his feelings. Vakulamālikā went to the King with a proposal for marriage. The king accepted it and the marriage was solemnized.

But, Śrīnivāsa still missed Lakṣmī. He went to Kolhapur in search of Lakṣmī who had hid herself there. As he could not find her there, he got a thousand petalled lotus from heaven, placed it in a pond and chanted the Lakṣmī mantra for twelve years. Lakṣmī, finally appeared to him and was reconciled with Viṣṇu.

Special Features :

1. There are seven hills here and, therefore, the place is called Saptagiri. They are called Veṅkaṭādri, Śeṣādri, Vedādri, Garuḍādri, Vṛṣabhādri, Añjanādri and Ānandādri.

2. It is believed that, till the end of Kaliyuga, Śrīnivāsa would stay here and protect the world.

3. A king called Toṇṭaimāṉ, was a great devotee of the Lord. Once, Śrīnivāsa gave the king his own conch and discus to defeat his enemies. As a mark of his gratitude, the king used to worship the Lord with golden flowers everyday. At the same time, a potter, Kurumparutta Nampi, was also devoted to Śrīnivāsa. He used to make flowers from mud and offered them, with great devotion, to the Lord. One morning, the king found that his golden flowers were displaced by the potter's flowers. The king on enquiry found about Kurumparutta Nampi, realised the greatness of the devotion of the potter and paid his respects to him.

4. The Brahmōtsavam, which is held in this temple during the month of Purattāci (mid. Sep. - mid. Oct.) is considered very sacred. It is believed that all the Devas (including Brahmā) come here during this time.

5. Rāmānuja came here in his youth. But he did not want to tread on the sacred abode of Śrīnivāsa with his feet and so stayed below the mountain.

6. There are several Tirttams here. It is believed that there are one hundred and eight Tirttams, chief of which is the Svāmi Puṣkariṇi.

Maṅkaḷācācaṉam :

Peri.: 56, 104, 180, 184, 207, 247, 463; Āṇṭāḷ - 504, 506, 535, 546, 577, 586, 601, 604; Kula - 677-687; Tirumaḻicai: 799, 811, 832, 3517, 3522, 3531, 3573; Tirupāṇ: 927, 929; Tirumaṅ.: 1018-1057, 1275, 1312, 1371, 1388, 1404, 1518, 1572, 1640, 1660, 1811, 1836, 1849, 1946, 1978, 2001, 2038, 2059, 2060, 3775 : 69, 2815 : 6, 124;

Poykai: 3207, 3220, 3223, 3251, 3259, 3260, 3282; Pūt.: 3308, 3311, 3316, 3328, 3329, 3336, 3337, 3355, 3358; Pēy. - 3397, 3409, 3413, 3415, 3422, 3423, 3428, 3441, 3444-46, 3451-56, 3458, 3472; Nam.: 2161, 2255, 2256, 2268, 2326-36, 2355, 2392, 2468, 2689-99, 2733-43, 2865, 2993, 3123, 3147, 3587, 3589, 3594, 3610, 3629, 3639, 3646, 3660.

TIRUVĒḶUKKAI

The sthala, Tiruvēḷukkai is situated at Kāñcīpuram, very close to the sthalas Tiruttaṇkā and Aṭṭapuyakaram.

Mūlavar : Aḻakiyaciṅkar, Naracimmar, Mukunta Nāyakaṉ, Āḷari, Kāmācika naracimmar, sits facing East

Tāyār : Vēḷukkaivalli, Amṛtavalli

Tirttam : Kanaka saras, Hemasaras

Vimāṉam : Kanaka Vimāṉam

Tala Purāṇam :

When Viṣṇu incarnated as Narasimha to kill Hiraṇya, he was attacked by some other Asuras as well. Narasimha doubled himself and while one killed Hiraṇya, the other chased the Asuras away. When the Asuras came to Tiruvēḷukkai, they hid themselves. So, Narasimha, who was captivated by the beauty of the place, decided to stay here as Yoga Narasimha, inorder to attack the Asuras. The word Vēḷ (Skt. Kāma) means 'wish' and 'irukkai' means residence. As Narasimha wished to reside here, the place was called, 'Vēḷirukkai' which later became 'Vēḷukkai'.

Special Features :

1. It is believed that the sage Bhṛgu was granted a vision of the Lord here.
2. Deśika composed the Kāmāsikāṣṭakam, praising the Narasimha of this sthala.

See also Tiruppāṭakam, Tirunilāttiṅkaḷtuṇṭam, Tiruūrakam, Tirukkārakam, Tirunīrakam, Tirukkārvāṉam, Tirukkaḷvaṉūr,

Tiruppavaḷavaṇṇam, Tirupparamēccura viṇṇakaram, Attikiri, Tiruaṭṭapuyakaram, Tiruttaṅkā, Tiruveḥkā.

Maṅkaḷācācaṉam :

Pēy: 2307, 2315, 2343; Tirumaṅ.: 3815 (127); Tirumaḻicai: 3417.

ŚRĪVAIKUṆṬAM

The sthala, Śrīvaikuṇṭam, is situated on the Tirunelvēli - Tiruccentūr rail and bus route. There are also buses from Tirunelveli to reach this sthala.

Mulavar : Śrīvaikuṇṭanātan, Kaḷḷappirāṉ

Tāyār : Vaikuṇṭavalli, Pūtēvi (Skt. Bhūdevī)

Tirttam : Bhṛgu, Kalaśa and Tāmraparṇī tīrttam

Vimāṉam : Cantira Vimāṉam

Tala Purāṇam :

The Br.P. mentions this sthala. Once, during a deluge in Satyaloka, an Asura called Somukhāsura stole the secret of creation from Brahmā. Brahmā decided to perform tapa and pray to Viṣṇu to retrieve it. He created a Brahmacāri out of his staff and sent him to the earth in search of a place to perform tapa. This Brahmacāri fell in love with a woman and forgot his task. So, Brahmā created another woman and sent her to earth. This woman chose a beautiful place on the banks of Tāmraparṇī surrounded by trees. Brahmā came and performed tapa here. Viṣṇu appeared and restored the knowledge of creation to him. On Brahmā's request, Viṣṇu resided in a temple here in the same form as in Vaikuṇṭha.

There was a thief called Kāladūṣaka here, who was a great devotee of the Lord. He used to offer half of his booty to the Lord. Once, when he tried to steal valuable jewels from the palace of the king, some of his associates were caught. They betrayed Kāladūṣaka and the king's soldiers came in search of him, on the information given by his associates. Kāladūṣaka sought refuge with the Lord. The Lord disguised Himself as Kāladūṣaka and was caught by the soldiers of the King. When

He was brought before the king, He revealed His true form to the king alone. The king begged his pardon. Then, the Lord told him that he had used this opportunity to remind the king to distribute his wealth to the needy. On the request of the king, he consented to reside in this sthala in the form of a thief (Skt. Coranātha, Tam. Kaḷḷapirā<u>n</u>). The king and Kāladūṣaka became great friends and performed several charitable deeds together.

Special Features :

1. Since Brahmā established the kalaśa with which he performed Tirumañca<u>n</u>am to the Lord on the banks of the river Tāmraparṇī, the tīrttam is called Kalaśa tīrttam.

2. In several other sthalas, the Lord reclines on Ādiśeṣa. But, this is the only sthala where Ādiśeṣa spreads his hoods like an umbrella over the deity, who is standing.

3. The Śrīcoranātha suprabhāta, a Sanskrit work dedicated to this deity, is well-known.

4. This temple was buried under the earth for sometime. It is believed that, once, one of the cowherds of a Pāṇḍya king found a cow pouring its milk at a spot and reported the matter to the king. When the king ordered the spot to be dug up, the idols were found and the king built a new temple there.

5. It is believed that Sūrya comes and worships this Lord twice a year, on the sixth day of the months of Cittrai (mid. Apr.-mid. May) and Aippaci (mid.Oct.- mid.Nov.). On these days, the rays of the early morning sun fall on the idol through the door of the Sanctum.

6. In 1801 A.D., during the battle between Kaṭṭapomma<u>n</u> (a local chieftain) and the British, this temple was used as a fortress.

Maṅkaḷācāca<u>n</u>am :

Naṃ. - 2978, 2982.

TIRUVAIKUṆṬA VIṆṆAKARAM

The sthala, Tiruvaikuṇṭa Viṇṇakaram is situated in Tirunāṅkūr.

Mūlavar	:	Vaikuṇṭanātar, Tāmaraikaṇṇuṭaiya pirāṉ, sits (with his two consorts) facing East
Tāyār	:	Vaikuṇṭavalli
Utcavar	:	Same as Mūlavar
Tirttam	:	Lakṣmī puṣkariṇi, Udaṅga puṣkariṇi, Virajā
Vimāṉam	:	Ananta satyāvartaka vimāṉam

Tala Purāṇam :

The Lord from Vaikuṇṭha came here on the request of Śiva. This is one of the eleven sthalas of the Tirunāṅkūr group.

Special Features :

Upariśravas and sage Udaṅga were granted salvation in this sthala.

See also Tirukkāvaḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteṟṟiyampalam, Tirumaṇikkūṭam, Tiruveḷḷakkuḷam, Tiruppārtaṉpaḷḷi, Tiruvaṇpuruṭōttamam, Tirucemboṉceykōvil, Tirumaṇimāṭakkōvil.

Maṅkaḷācācaṉam :

Tirumaṅ. - 1228-37.

ŚIVA

AND

NĀRĀYAṆA

CIVAN
(Skt. Śiva)

Śiva means 'propitious'. He is one of the Trinity and carries on the function of Annihilation, while Brahmā and Viṣṇu are said to be the Gods of Creation and Sustenance, respectively.

The evolution of this God can be traced from Rudra, one of the minor deities of the Vedic period, some of whose qualities and epithets came to be associated with Śiva. The development and inclusion of this God in the Hindu Pantheon of Gods as Śiva, a powerful God, and as one of the Trinity, is seen from the evidences available in Vedic literature, the Epic and Purāṇic literature, the Caṅkam literature and, subsequently, the Bhakti literature. Most of the Tēvāram verses sing about Śiva and His attributes.

Although several Vedic deities are known by the epithet Śiva, the earliest reference, as associated with Rudra, occurs in the 'Śvetāśvatara Upaniṣad'.

Several versions of Śiva's birth exist, of which an important version is that, while Brahmā was meditating for a son at the beginning of the Kalpa, a child appeared on his lap. This child of deep-blue complexion began crying and running hither and thither. When Brahmā enquired about the cause of his tears, the child is said to have asked Brahmā for a name. As 'rud' means 'to cry', Brahmā called him Rudra.

The name Rudra also denoted a form of Agni. When the child cried, once again, requesting for another name, mightier than the former, Brahmā called him 'Sarva', the waters from which everything is produced. Other names given by Brahmā, which followed 'Sarva' at the request of child, are 'Paśupati' (God of animal), 'Ugra' (the wind, Vāyu), 'Aśani' (lightning), 'Bhava' (Parjanya the rain God), 'Mahādeva' (the Great God), 'Prajāpati' and 'Īśāna' (He who rules over all), after which the child was satisfied. This account is found in the Śatapatha Brāhmaṇa and, in a slightly different form, in the Śaṅkhāyana and the Kauśītaki Brāhmaṇas.

The qualities of Rudra, as described in the Ṛgveda, reveal that he was an atmospheric god, quite fierce, destructive and physically attractive. He is the Lord of animal sacrifices, the man-slayer and is associated with the destructive powers of nature, viz. the storms, lightning and forest fires. His appearance is described using epithets such as fair-lipped, youthful, tawny, shining like the bright sun, the God with braided hair and His virtues are extolled in terms such as, 'the wise, the most liberal, the most powerful, the Lord of songs, the possessor of healing medicines, the physician of physicians, one who sits on a chariot and the universal ruler, to name a few.

The initial stage in the evolution of Śiva, replete with His appearance and characteristics, can be seen here, which was further developed in the Yajurveda, particularly evident in its Śatarudrīya section, where His one hundred names occur, among which Paśupati (God of Animal), Nīlagrīva (blue-necked) and Śitikaṇṭha (white - throated) are notable. The omnipotent and omniscient aspects of Śiva are elaborated in this section of Yajurveda.

In the Śvetāśvatara Upaniṣad, He is referred to as Hara, Mahādeva, Īśa, Īśāna, Maheśvara and Bhagavat. Some of the distinct epithets of Rudra, (which have aided in the evolution of the Śiva of the Trinity, in the later period) found in this Upaniṣad are 'dweller in the mountains', 'Lord of the mountains', 'the thousand-eyed' and 'one who stands alone, stead-fast'.

The Mahābhārata contains references to the one thousand names and one thousand and eight names of Śiva. The Epic also refers to the marriage of Śiva with Umā, who was the daughter of Himavān, (Himalayas) the king of mountains whereas the marriage of Rudra was with Satī, the daughter of Dakṣa Prajāpati. It is pertinent to mention here that Śiva is described as Ardhanārīśvara (the Androgyn) which was perceived as the Puruṣa and Prakṛti, the male and the female principles of Brahman, on a philosophical level. This philosophical concept could be substantiated by referring to the Mahābharata which explains that all creation belongs either to Śiva or to Devī (Umā), as all of them bear the male or the female sign. This can also be traced to the Bṛhadāraṇyaka Upaniṣad, according to which the original Puruṣa, the Ātman, was androgynous. He divided Himself into male and female and multiplied. This Ardhanārīśvara form is referred to in the Śiva, Liṅga and Padma Purāṇas.

Śiva evolved in the form of a teacher who expounds the Vedas and as a silent yogi (one who medidates in silence, symbolically in peace), was known as Dakṣiṇāmūrti (as he faces South), the origin of which form has been claimed to be the Proto-Historic period, from the Mohenjadaro Harappan Civilisation. In this form, He is known by the names Mahāyogin, Mahātapah, Yati, Taponitya and Yogīśvara. As He was also believed to be the God of Animals (Paśupati), He is surrounded by the elephant, the rhinoceros, the buffalo and the tiger, in His form of Dakṣiṇāmūrti.

One of the epithets of Rudra in the Ṛgveda is 'Paśupa', which corresponds to the Paśupati form of Śiva in the later period, as 'Paśu' means 'an animal'. The reference to Paśupati as a form of Rudra is found in the Yajurveda, the Atharvaveda and the Śatapatha Brāhmaṇa, among others in Vedic literature. The Pāśupata religion is connected with Śiva, as its founder, in the Mahābhārata. Bāṇabhaṭṭa describes the Pāśupatas as Raktapata, i.e., those dressed in red garments. They are referred to as 'the ash-besmeared

tirthikas' by Hieun Tsang. Since the term 'Paśu' can also refer to the soul, Paśupati (Lord of the souls) also takes up a philosophical significance in the Śaiva siddhānta.

Śiva as Nīlakaṇṭha (the blue-necked), having acquired it by swallowing poison and retaining it in his throat, is an episode which is elaborated, in the literature of later period, as Śiva swallowing Hālāhala emitted during the churning of the Ocean of Milk (pāṟkaṭal) by the Devas and the Asuras, using Mt. Mandara as a churning staff and the serpent Vāsuki as the rope. But, the earliest reference to this epithet of Śiva is found in the Yajurveda, in the Śatarudrīya section, where Rudra is referred to as Nīlagrīva (the Blue-necked). Also, similarly, the earliest reference to Śitikaṇṭha is found in the Śatarudrīya section of the Yajurveda, which means white-throated. The story behind the epithet is in Mahābhārata. Śiva, humiliated by Dakṣa, came to destroy Dakṣa's Yajña and hurled His trident at those who were present at the site of the Yajña. When the trident went near Nārāyaṇa, He repelled it and returned it to Śiva. The enraged Śiva confronted Nārāyaṇa in anger and the latter held the former by His throat which is said to have resulted in the white-coloured throat of Śiva.

Apart from these epithets of Rudra, which came to be associated with Śiva in the evolution of the God from the Vedic period to the later period, there are some other important epithets of Śiva which also existed since the times of the Vedic Rudra. The relevance of such epithets can be comprehended by the characteristics, images and episodes associated with Śiva. Some of the epithets, Giriśa, Giritra and Giriśānta are descriptive of Him and His association with the mountains even from the Vedic period as these epithets occur in the Śatarudrīya section of the Yajurveda, as well as in the Śvetāśvatara Upaniṣad.

Rudra is often referred to as a healer in the Ṛgveda and the Atharvaveda. The epithets 'a physician of physicians', and 'the possessor of healing medicines' are found in the Ṛgveda. Rudra is referred to as the 'Lord of the soma plant' (which was used to cure many diseases) in the Taittriya Samhitā. This plant is believed to have grown on the slopes of mountains and, specifically, the Muñjavat, which is the abode or retreat of Rudra.

It is interesting to note here that Śiva is described as the Indian Dionysius and as the god of hills and mountains by Megasthenes. Greek mythology describes Dionysius "as a healing god, specially associated with vegetation rites, snakes and phallic emblem".

Although innumerable epithets of Rudra evolved into those characteristics aptly implying Śiva in the later period, Śiva is mentioned in the Mahābhāṣya of Patañjali, in two places, as a God and once as one of the folk deities. Patañjali also describes the worshippers of Śiva as the Śiva - Bhāgavata and as those who hold a staff and wear the skin of the animal (daṇḍājinaka) carrying an iron trident (ayahśūlika). The emergence of Śiva as a generous and powerful God, who readily granted boons, once He was satisfied with the genuineness and dedication of His devotee, gave rise to Him being known as a 'bestower of blessings etc. (Anugrahamūrti). The Purāṇas and the Epics describe various episodes connected with recipients of boons from Śiva, some of them being Kṛṣṇa, Arjuna, Paraśurāma, Vyāsa, Vālmīki, Viśvāmitra, Caṇḍeśa, Nandikeśvara, Rāvaṇa etc.

Śiva, as a God of destruction or annihilation, can be surmised from the Epics and the Purāṇas which contain a multitude of anectodes pertaining to the annihilation of Asuras such as Gajāsura, Andhakāsura, Jalandhara, Tripurāsura and the punishing acts of Śiva in connection with Kāma, Yama and Narasiṁha among others. This is generally known as the Saṁhāramūrti aspect of Śiva.

Scholars opine that the epithets of Śiva corresponding to His benevolent and destructive aspects can be traced back to the Vedas, Saṁhitās, Epics and Purāṇas. For example, the Atharvaveda refers to the slayer of Andhaka as the powerful thousand - eyed Rudra, who is the 'Andhakaghātin' mentioned in the Mahābhārata, also described as the Śiva who annihilated the thousand headed demon Andhaka in the Epics and the Purāṇas as well as the one whose evolved form came to be known and depicted as Andhakāsuravadhamūrti form of Śiva. Likewise, in the Yajurveda, is found a reference to the destruction of the three castles of the Asuras by Agni (an epithet of Rudra). A similar reference occurs in the Taittriya Saṁhitā and, later, in the Mahābhārata, wherein the names, Tārakākṣa, Kamalākṣa and Vidyunmālin, the three Asura sons of Tarakāsura, are mentioned. Satī, the daughter of Dakṣa, who married Rudra, once attended a Yajña conducted by her father, uninvited, despite her husband's (Rudra's) caution against it. She proceeded to the sacrificial site, where she was insulted by Dakṣa, her father. As a result of it she immolated herself. The bereavement caused Rudra immense grief and He undertook rigorous meditation. Satī who is also known as Pārvatī, born as the daughter of the king of mountains, was simultaneously performing tapa in order to marry Śiva. During this period an Asura, Tāraka was harassing the celestials. The demon had obtained a boon from Brahmā that he could be killed only by a seven-day old infant. The desperate celestials (devas) beseeched Kāma to aim his darts of love at

Śiva and disturb Him, so as to enable his union with Pārvatī. Kāma was burnt to ashes, on carrying out their request, by the angry Śiva. The Union of the Divine couple brought about the birth of Skanda who put an end to Tāraka.

Gaṅgā's origin and association with Śiva is described in the Rāmāyaṇa. The celestial Gaṅgā was made to descend from heaven by Bhagīratha and it was Śiva, who, in order to control her turbulence and force, trapped her in His matted locks, before allowing her to flow on the earth. She is considered as one of the consorts of Śiva.

The Purāṇic literature contains references to several other epithets of Śiva, some of them being Śarabheśamūrti, Kapāli Kapāleśvara and Liṅgodbhavamūrti. Śiva's incarnation to pacify the enraged Viṣṇu who had annihilated Hiraṇyakasipu, an Asura and an ardent devotee of Śiva and to protect the Asura's son Prahlāda, a devotee of Viṣṇu, is known as Śarabheśamūrti. Śiva assumed a composite form as Śarabha, a combination of bird, animal and man, which is described in the Liṅga and Kālikā Purāṇas.

Śiva, on being addressed by Brahmā, His creator, as Kapālin, cut off the fifth head of the latter in anger with His left thumb - nail, but it stuck to His hand. He had to observe a severe and austere lifestyle for twelve years before He was absolved of the sin (of cutting off Brahmā's head). He, thus, came to be known as Brahmaśiraschedakamūrti / Kapāleśvara. During the course of being absolved of His sin, He carried the dried-up skull in His hands and went about begging for alms. Once, He entered a pine forest where the sages were performing severe tapa. Śiva begged for alms from their wives who were enamoured of His handsome apparance. The sages were livid when they sighted the near naked Śiva and made a sacrificial fire. The weapons, animal etc. which emerged from the fire in order to kill Śiva were appropriated by Him as His assets.

Once, there was a dispute between Brahmā and Viṣṇu regarding their supremacy. When they were vying with each other to establish their superiority, Śiva asked Brahmā and Viṣṇu to find His head and feet (origin and end), respectively, and appeared as a pillar of flame. In this form, He is known as Liṅgodbhavamūrti. As realisation dawned on Brahmā and Viṣṇu, they worshipped His infinite form, superior to either of them.

Śiva, in his evolution as one of the Trinity, is also known to be a musician as well as a dancer wherein He is referred to as Viṇādharamūrti. The Tumba-Viṇa, a Ḍiṇḍima (a small-drum) and the Tambura are said to be His assets as a musician. Śiva, as Dakṣiṇāmūrti, the great teacher, is also known to teach Viṇa amongst the other subjects (Yoga, Śastras etc). Being

referred to as a dancer, more particularly a Cosmic Dancer, He is a Nṛtyamūrti too and amongst the several epithets of this dancer, the most significant and famous is the name Naṭarāja.

Śiva's associates are called His Gaṇas and Pramathas. The Epics and Purāṇas describe the gaṇas as pot-bellied, dwarfish, big-eared, gigantic, fiercely energetic etc. and Śiva, as their (bhūta's) Lord, is Bhūteśvara, in the post-Vedic period. He is said to dwell in the Crematorium in the company of His bhūtas/gaṇas. The word 'Bhūta' is associated with the soul like the term 'Paśu'. Thus, 'Bhūteśvara' is also 'Lord of the souls'.

The eight valorous deeds performed by Śiva serve as pointers in arriving at a complete picture of the God, especially His characteristics, each one of them aiding us to comprehend and assimilate His qualities of benevolence, righteousness, pride, justified anger etc. to enlist a few. Those eight deeds are:

1. Decapitation of Brahma	-	Ciramaṟuttavaṉ (Skt. Brahmaśiraścedaka mūrti)
2. Slaying of the demon Jalandhara	-	Calantiraṉaittaṭintavaṉ (Skt. Jalandharaharamūrti)
3. Burning of Kāma	-	Kāmaṉaikkaṉal eḻa viḻittavaṉ (Skt. Kāmadahanamūrti)
4. Destruction of Dakṣa's sacrifice	-	Takkaṉeccamaḻittavaṉ (Skt. Dakṣādhvaranāśaka)
5. Killing of Andhaka	-	Antakaṉai vēliṉ micai iṟṟavaṉ (Skt.Andhakavadha mūrti)
6. Burning of Tripura	-	Purammūṉṟu erittavaṉ (Skt. Tripurāntakamūrti)
7. Slaying the demon Gajāsura, who came as an elephant	-	Yāṉai uṟi pōrttavaṉ (Skt. Gajasaṁhāramūrti)
8. Annihilation of Kāla	-	Kūṟṟiṉai Utaittavaṉ (Skt. Kālasaṁhāramūrti)

Although several epithets have been in existence since the Vedic period with reference to Rudra, such as the 'fair - lipped', '(one) with braided - hair', 'youthful' 'fierce' etc. and, later, as the 'blue-throated' or' white-throated', 'most powerful' and generally portrayed as one who is physically attractive, it is with the description in the Mahābhārata - "a God clad in animal hide (deer, tiger or elephant), with matted hair and the crescent on His head, bearing serpents, carrying a trident (śūla) and having a bull for His

ensign" - that a relatively clear picture, akin to His present form, emerges. That His personality is intertwined with His assets and attributes as well as the other paraphernilia and that these are but mere extensions of Him, mutually inseperable and indistinguishable, is an interesting feature to be taken note of. As to His acquisition of the basic assets, the story is found in Suprabhedāgama. When Śiva violated the sanctity of the ceremonial grounds of the Ṛṣis and that of their wives by cantering naked into the wooded slopes of Mount Meru, their incantations to kill Śiva brought forth snakes, a Kṛṣṇa-mṛga (black deer) Apasmārapuruṣa, a Paraśu (an axe), a bull, a tiger, a lion etc. All of these He adopted as His assets, to serve as His ornaments, sport, foot-stool, instrument, His mount, and garment in addition to the skull and moon which were worn by Him on His matted locks as ornaments.

The third eye of Śiva (on His fore-head) was opened by Him, when the world was plunged in darkness, as Pārvatī closed His eyes playfully in one instance. Śiva's arms hold the fire, the axe, the Pāśupata (bow), the deer, the skull etc., apart from the drum. The crematorium being His place of dwelling, His body is smeared with ash (Tam. Nīṟu). Śiva, who rides on a white bull (Tam. Viṭai ēṟi), bears the Gaṅga and the (crescent) moon on His matted locks, the snakes serving as ornaments and embellishing Him by twining themselves on His waist, neck and His crown (the matted locks).

Śiva performed sixty four divine sports, some of which are referred to and described in the Bhakti Literature, specifically, in the Tēvāram.

Śiva has been referred to and described in great detail in Tamil literature. His prowess and popularity are evident in the ancient Tamil literature of the Caṅkam period itself. Although the Caṅkam works, Kalittokai, Paripāṭal and Puṟanāṉūṟu contain several references to Śiva among others, it is in the Kalittokai, in particular, that one finds innumerable references to and descriptions of His appearance, ornaments, mount, assets etc. in great detail. Another interesting feature in these literary classics of Caṅkam period is the mention of various epithets of Śiva. For example, Maṇimiṭaṟṟaṇṇaḷ (the one whose throat appears blue like the sapphire), Mukkaṇṇaṉ (the three-eyed one), and Umaiyorupākaṉ (one who has Umā as a part of His body i.e. Artanāri) are epithets which refers to His appearance or physical form. Ālamarcelvaṉ, (one who is seated under a banyan tree, viz. Dakṣiṇamūrti), Ātiraiyāṉ and Ātiraimutalvaṉ (born on the day of the star Ātirai) are some epithets of associations, whereas Kaṇicciyōṉ (one who has the battle-axe) is descriptive of one of His assets. Apart from such direct references, one comes across descriptive lines which allude to some of His valourous deeds, incidents and episodes associated with Him which serve as invaluable material and attest to the authenticity of the God's popularity.

The following line from Paripāṭal refers to Śiva as the God of destruction and annihilation:

kāay kaṭavuḷ cēey cevvēḷ (Pari : 5: 13)

The following examples contain descriptions of His form and appearance :

pālpurai pirainutar polinta cenni
nīlamaṇimiṭarrōruvan pōla (Puram : 91 : 5,6)

Karai miṭarrannal kāmar cennip
pirainutal viḷaṅkumorukaṇ pōla (Puram : 55 : 4,5)

Some of the descriptive terms pertaining to the assets of Śiva, from different works of the Caṅkam literature are :

ērruvalan uyariya verimaruḷavircaṭai
mārranuṇ kaṇicci maṇimiṭarrōnum (Puram : 56 : 1,2)

ūrti vāḷveḷḷērē ciranta
cīrkeḷu koṭiyumarrērenpa (Puram : 1; 3,4)

Kaṇṇikār naruṅ konrai kāmar
vaṇṇa mārpirrāruṅkonra (Puram : 1:1,2)

ayantikaḷ naruṅ konraiyalaṅkalan teriyāta (Kali - Ney : 150 :1)

kōṭuvāy kūṭāp piraiyaip piritonru
....
maṇmalark konraiyavan (Kali - Ney.: 142 : 24-8)

eritikaḷ kaṇicciyōn (Kali - Mullai : 103 : 25)

cīraruṅ kaṇicciyōn (Kali - Pālai : 2:6)

Śiva, referred to as Nīlakaṇṭha is described in the following manner:

nīlamaṇipōlum tirumiṭarrinai uṭaiyāy
.... maṇimiṭar ranipōla (Kali - Mullai : 105 : 13)

maṇimiṭarraṇṇarku matiyārar pirantōy nī (Pari: 9 : 7)

Śiva is known by the epithet Ātiraiyān, as He is believed to have appeared on the day of the star Ātirai. The following lines refer to this epithet :

arumperalātiraiyanaṇipera malarnta (Kali - Ney : 150 : 20)

ātirai mutalvanir kiḷanta (Pari : 8 :6)

As Ḏakṣiṇāmūrti, Śiva is referred to in the following lines as "Ālamar kaṭavuḷ", "Alamar Celvaṉ":

ālamar kaṭavuḷaṉṉaniṉ celvam (Puram : 198-9)

āḷamar celvaṉ aṅī cāl makaṉ vilā (Kali-Maru: 8:14)

ālamar celvaṉ aṅī cāl peṟu viṟal (Kali - Maru: 81.9)

nīlarākam nalkiya kaliṅkam
ālamar celvaṟkkamarntaṉaṉ koṭutta (Ciṟu : 96 : 97)

Śiva, in His form of Ardhanāri, the Androgyn, is extolled in the following lines :

peṇṇuruvorutiṟaṉākiṉṟavvuru (Puṟam: 1.7)

umaiyoru pākattoruvaṉai vaṇaṅki (Cilap: 28-103)

umaiyāḷorutiṟanākavōṅkiya (Cilap: 6-42)

Śiva who destroyed the three forts and the three demons, referred to as Tirupurāntakamūrti, is mentioned in the following lines:

toṭaṅkaṟkaṇ tōṉṟiya mutiyavaṉ mutalāka
aṭaṅkātār miṭal cāya amarar vaṉtu irattaliṉ
mataṅkal pōl ciṉaii māyam cey avuṇaraik
kaṭantu aṭu muṉpoṭu mukkaṇṇāṉ mū eyilum
uṭaṉrakkāl mukam pōla oṇ katir teṟutaliṉ
.... (Kali - Pālai : 2 : 1 - 5)

.... imaiyā mukkaṇ
mūveyil murukkiya muraṇmiku celvaṉum
(Tirumuru : 153- 154)

tiripurameriyat tēvar vēṇṭa
erimukap pēram pēval kēṭpa (Cilap : 6 : 40 , 41)

ōṅkumalaip peruviṟ pāmputaṉ kōḷii
oru kaṇai koṇṭu mūveyiluṭaṟṟip
peruviṟalamararkku veṉṟi tanta (Puṟam : 55-1,3)

The One who controlled the force of Gaṅgā, Gaṅgādhara mūrti, is referred to in the following lines :

taṇivurat tāṅkiya taṉinilaic calatāri (Pari: 9:6)

piṟaṅku nīr caṭaikarantāṉ aṇi aṉṉā niṉ niṟam (Kali-Ney.:149:9)

The epithet, Rāvaṇānugrahamūrti of Śiva was acquired after He quelled the arrogance and pride of king Rāvaṇa who tried to lift Mt. Kailāsa, which episode is described in the following lines :

ai iru talaiyin̲ arakkar kōmān̲
toṭip poli taṭak kaiyin̲ kīḻ pukuttu ammalai
eṭukkal cellātu ulappavan̲ pōla
.... (Kali-Kur̲i: 37: 3-5)

Śiva's appearance, various forms, assets deeds etc are described in great detail in some of the invocatory verses (Kaṭavuḷ vāḻttu) of various literary works of the Caṅkam period like Kalittokai, Akanān̲ūr̲u and Patir̲r̲uppattu among others.

Bhakti literature, the Tēvāram in particular, is one of the most important source materials for information on Śiva. This monumental literary work focusses mainly on Śiva, His various epithets, forms, deeds, assets, weapons, ornamentation, episode from his life, the extraordinary metaphors describing His persona and qualities and is replete with verses which sing the praises of His resplendent form. Campantar, Appar and Cuntarar, the trio who were ardent śaivites and saint poets, were the creators of this gem in Bhakti literature.

Several epithets of Śiva are found in the Tēvāram, of which some are Maṇikaṇṭan̲ (one with the blue gem like throat (II : 43 : 8 :2), Nīlakaṇṭan̲ (II : 100 : 9.3) and Maiyan̲, Maṇikaṇṭan (one with the black-throat (VII : 45:11:3), all of which allude to the colour of His throat acquired by drinking the Hālāhala or poison.

Śiva is referred to as 'akkin̲ar', as He wears a garland of bones, by Campantar (III : 115 : 6 :4) and 'Pulit tōlar', (one who wears the skin of the tiger, II : 93:3.2). Cuntarar addresses Him as "Veṇṇīr̲r̲ān̲" (one who smears his body with ash, VII : 89 : 2 :3)

Śiva's assets are ennumerated in the following lines of Campantar's patikam.

. . . . .nāṭṭam mūn̲r̲u ākak kōṭṭin̲ai
irunati aravamōṭu orumati cūṭin̲ai
orutāḷ īr ayil mū ilaiccūlam
nālkāl mān̲mar̲i aintalai aravam
ēntinai kāynta nālvāy mummatat
irukōttu orukari īṭu aḻittu urittan̲ai (I:128:9)

The sacred thread worn by Śiva is mentioned by Campantar in his patikam on Tiruviḷanakar, in the following lines :

nūl viḷaṅkiya mārpin̲ar . . . . (II.76:4:2)

Appar describes the fierce appearance of Śiva and His paraphernalia in the following lines, which also contain some attributive epithets:

karuttatu oru kaṇṭattār kālan viḻak
kālināl kāyntu ukanta kapāliyār
murittatu oru tōl uṭutta muṇṭam cātti
munikaṇaṅkaḷ puṭaicūḻa murram tōrum
terittatu oru viṇaiyaraic celvar tam vāyē
ciru muruval vantu enatu cintai vavva
marittu oru kāl nōkkātē māyam pēci
valampuramē pukku aṅkē manninārē (VI:58:6)

The matted locks of Śiva, adorned with snakes, the crescent moon, the Gaṅgā and different flowers is described by Campantar in the following lines of his patikam:

.... matiyoṭu tuṇṇiya taḻal nākam
potu ilaṅkiya konraiyum mattamum puricaṭaikku aḻaku āka
kātu ilaṅkiya kuḻaiyinān......... .... (II: 104: 6:1-3)

Cuntarar, in his patikam on Tirukkaṭavūrmayānam, describes the ornament or garland worn by Śiva around His neck, made of tortoise - shell and the horn of a boar, in the following lines :

.... maruppum āmait tāliyār (VII: 53: 5 :2)

The Rudrākṣa (bead)worn by Śiva around his neck is referred to by Campantar in the following lines :

kalai ilaṅkum mā........
kaṭṭaṅkam kaṇṭikai kuṇṭalam (III: 9: 4: 1)

The ear ornaments of Śiva are described by Cuntarar and Campantar in the following manner :

Kātil veṇkuḻaiyān... (VII: 58: 1:7)

The one who wears white Kuḻai in His ear

tōtu oru kātinil peytu veytuāya
cuṭalaiyil āṭuvar......... .. (I:77:6:3-4)

The Kiṅkiṇi (a kind of anklet) worn by Him is mentioned in the patikam on Ceṅkāṭṭaṅkuṭi by Campantar (I: 61: 3:2).

Śiva, in His Ardhanarīśvara form, wears a Kaḻal and a Cilampu on his right and left ankles respectively. Cuntarar refers to this in his patikam on Kaccūr Alākkōyil, in the following lines :

.........kaḻalum cilampum kalikka palikku enru
uccampōtā ūr ūr tiriyak kaṇṭāl aṭiyār urukārē (VII: 41: 2: 1-2)

The various assets of Śiva, such as the deer and the axe held by Him in His arms, are described in the following lines:

> ......mān maḻuvinōṭu
> aṅkait tī ukappār...... (VII : 87 : 5:3-4)

The trident is mentioned in the following line:

> Kaiyil cūlamatu uṭaiyar... (VII : 33 : 7 :2)

The mace, trident, fire, deer and the battle axe are referred to by Campantar in the following lines:

> taṇṭoṭu akku vaṉ cūlamum taḻal mā maḻuppaṭai taṉ kaiyil
> koṇṭu oṭukkiya maintaṉ......... (III: 37 : 9 : 3-4)

> kaṟai mali tiricikai paṭai aṭal kalaimaḻu eḻatara veṟi maṟi
> muṟaimuṟai oli tamarukam muṭaitalai mukiḻ mali kaṇi
> vaṭamukam
> uṟaitaru karaṉ................. (I : 22 : 6 : 1-3)

The dried-up skull (Kapāla) held by Śiva (Kapāli) in his arm is referred to by Campantar in the following line:

> ....kapālam ēntum kaiyiṉīr (II : 56 : 9 :2)

The bull ensign of Śiva is mentioned in a patikam on Tiruvoṟṟiyūr, rendered by Cuntarar:

> viṭaiyār koṭiyōn.......... (VII :21: 6:2)

Śiva, as a musician, i.e., as one who plays the Vīṇa is known as Vīṇadharamūrti. This form is described by Appar in his patikam on Valampuram, in the following lines:

> ....muṟṟamtōṟum
> terittatū or vīṇaiyarāyc celvār...... (VI : 58 : 6: 4-5)

NĀRĀYAṆAṈ / NĀRAṆAṈ

(Skt. Nārāyaṇa)

Vaiṣṇavism revolves around the worship of Nārāyaṇa- Viṣṇu and His various incarnations. The Itihāsas and Purāṇās do not speak of them as separate personages and both names refer to the God who was propitiated by the Bhāgavatas, the Pāñcarātras, the Ekāntis, the Sātvatas and the Vaiṣṇavas. In the Mbh., the term Nārāyaṇa occurs often while the occurence of the name Viṣṇu is relatively rare.

The Ś.Bh. (12:13:4.13.6.11) refers to Nārāyaṇa in two places: in the first it states that Nārāyaṇa created the Vasus, the Rudras and the Ādityas. When beseeched by Prajāpati, He became one with all deities, the Vedas and the wind and became all - encompassing and the other section describes the same idea a little differently by stating that Nārāyaṇa performed the Pāñcarātrasatra, i.e., a sacrifice spanning five nights and having obtained supremacy over all living beings in the universe, became one with them.

puruṣo ha nārāyaṇo kāmayata atitiṣṭheyam
sarvāṇi bhūtānyahame vedam sarvam syāmiti
sa etam puruṣamedham pañcarātram
yajñakratum apaśyat tam āharat
tenāyajata teneṣṭva' tyatiṣṭhat sarvāṇi
bhūtānidaṁ sarvamabhavat atitiṣṭhati
sarvāṇi bhūtānidam sarvam bhavati
yah evaṁ vidvānpuruṣamedhena yajate
yo vai etad evaṁ veda

Both these references of the Ś.Bh (12:3:4. 13:6:11) indicate the important position occupied by Nārāyaṇa by the time of the Ś.Bh. The Puruṣa sūkta (R.V.10:90), describes the Puruṣa as the one with a thousand heads and a thousand eyes from whom all species originated during the performance of a Puruṣa, medha (human sacrifice). In the Ś.Bh (12:3:4) Nārāyaṇa is identified with Puruṣa.

puruṣam ha nārāyaṇam prajāpatir uvaca /

the Manu Smṛti (1.10) interprets the name Nārāyaṇa as one whose abode is water'.

āpo nāra iti proktā āpo vai narasūnavaḥ /
tā yadasyayanam pūrvam tena nārāyaṇas smṛtah //

Here the aspect of His sleeping in Primodial water is suggested. The Udyoga Parva of Mbh. and the Nārāyaṇīya refer to Him as the ultimate destination of all living things. The Br.P (II:170), on the other hand, considers Him as identical with Brahma, the creator.

praviśanti surasreṣṭhaṁ devam nārāyaṇaṁ prabham /
sa sraṣṭa sarvabhūtānāṁ kalpādiṣu punaḥ punaḥ //

Nara, i.e., man, and Nārāyaṇa are described as inseparable companions in the Mbh. Nārāyaṇa and his brother, Nara, are the sons of Dharma and the grandsons of Brahma. Dharma married the ten daughters of Dakṣa and he had four sons Hari, Kṛṣṇa, Nara and Nārāyaṇa. Nara and

Nārāyaṇa performed tapa at Badarikāśrama, on the Himalayas, to please Brahmā. Indra, who was alarmed at the intensity of this tapa, sent Kāmadeva, Rati and other Apsaras to disturb them. But Nārāyaṇa to prove the power of his self control, created a woman from his thigh. This woman was called Ūrvaśī, as she sprang from the thigh. (Skt. Ūru) of Nārāyaṇa. Kṛṣṇa and Arjuna are also believed to be incarnations of Nārāyaṇa and Nara, respectively. Some Gṛhyasūtras state that for persons who die an unnatural death, those who commit suicide, those who are murdered and those who are not cremated on a funeral pyre, the Nārāyaṇīya rite (Nārāyaṇa bali) should be performed. According to Jaiswal[1] (Tamil translation) this also indicates the connection which existed between, human sacrifices and Nārāyaṇa. The Araṇyaka Parva of the Mbh. describes how the sage Mārkaṇḍeya entered the mouth of Nārāyaṇa and saw the whole universe being contained inside the Lord. However, there are no references to him as a God in the Vedas and it is possible that the name and the deity are related to the deity Yā or Yaṅki in Sumeria. The worship of Nārāyaṇa was influenced by ascetics, as evidenced by the tradition of Nara and Nārāyaṇa performing tapa in Badarikāśrama and by the account found in the Śānti Parva of Mbh. Nārāyaṇa is described as the one who came out of the darkness the Mahāpralaya and reclined on dark waters on Ādiśeṣa the R.V. (X.82.5 and 6) describes the primordial waters which held an embryo. Later, these primordial waters became associated with Nārāyaṇa, who creates Brahma, who in turn creates the world.

Viṣṇu is identified with Nārāyaṇa and, infact, the former is the term used in the Vedas. The latter name appears only in the Brāhmaṇas. The term 'Viṣṇu' has been given several etymological explanations.

The root 'Viṣ' means 'to be active' and the name is interpreted as 'Active worker'. The Purāṇas explain the term as meaning "one who pervades the Universe". The Vāyu Purāṇa (66.137) dervies the name thus:

> Yasmāt viṣṭam idam sarvaṁ vāmaneneha jāyata /
> tasmāt sa vai smṛto viṣṇur viśer dhātoḥ praveśanāt //

In the Ṛg Veda, the three strides Viṣṇu took to measure the Universe are referred to repeatedly and is a distinct feature of the God in the Vedas.

In the Vedas, He also emerges as a close associate of Indra who is associated with energy and vitality and who possesses war like qualities which makes Him a slayer of Asuras.

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1. சுவீரா ஜெயஸ்வால் வைணவத்தின் தோற்றமும் வளர்ச்சியும், பேராசிரியர். சி. அனுமந்தன், ஆர். பார்த்தசாரதி (மொ.பெ.) சென்னை. நியுசெஞ்சுரி புக் ஹவுஸ் பிரைவேட் லிமிடெட், *1991*, ப.*55*.

In the R.V. (4.18.11 and 8.100.2) Indra requests Viṣṇu to stride widely to help him slay Vṛtra who bars the waters. Viṣṇu is conceived of as the assistant of Indra in these verses. This idea is also found in the Taittriya Saṁhitā (2, 4, 12, 3) where, at Indra's request, Viṣṇu places Himself in three places and assists Indra to slay Vṛtra. In the R.V. (10. 113. 2), Viṣṇu is also supposed to have released the Soma for Indra, which prepares the latter for a battle. There are several other reference to such an assisting role of Viṣṇu.

Another deity, with whom Viṣṇu is closely associated, is Sūrya who is also frequently associated with Indra. Sūryanārāyaṇa is a form in which the Sun and Viṣṇu are united. Several epithets are also common to Viṣṇu and Sūrya, especially in the Sahasranāma of Viṣṇu given in the Mbh. The Mat. P. (8.4 and 166.1) enjoins that Viṣṇu is to be meditated upon as the deity in the center of the solar system. The Śatapatha Brāhmaṇa (Ś.Bh. XIV 1-5) and Taittriya Araṇyaka say that He is the highest God because He attained the end of Yajña before all others. The Ś.Bh. (I.2.5) also mentions the story of Vāmana (the dwarf) who, as a representative of the Gods, wrested the whole earth from the Asuras by growing large enough to encompass it. In the Upaniṣads He is associated with sustenance (Mairti Up. VI. 13) and this is in keeping with His position of the Sustainer among the Trinity. In the Kaṭhopaniṣad (III.9), Viṣṇu's abode is referred to as the end of the journey of the human soul. The Gṛhyasūtras also refer to him and, in the marriage ritual called Saptapadī, the groom tells the bride" May Viṣṇu lead you or be with you".

These two associations with Indra, the God of Rain and fertility, and Sūrya, the Sun God, bring another aspect of the Vedic conception of Viṣṇu to the fore. He is associated with fertility, food and vegetation. The Taittriya Saṁhitā (5,2.8.7) associates Him with plants in general and, in later times, He came to be associated with particular trees such as the Nyagrodha, Aśvattha, Bilva and Tulasī. Viṣṇu is also closely associated with ghee, which, with Soma, milk and honey, is a life-giving sap. The AV(7, 26, 3) refers to Him as Ghṛtayoni meaning 'one who is born in the ghee'. Honey, of course, is very closely associated with Viṣṇu whose highest step is a well of honey (R.V.I.1545). He is called, in later mythology, as Madhu and Mādhava which in turn leads to His association with Kāma, the God of Love, whose companion is the spring, also called Madhu. The Purāṇas consider Kāma and Viṣṇu as identical (M.P. 70, 52) and the Mbh. makes Kāma (as Pradyumna), the son of Kṛṣṇa, an avatara of Viṣṇu. This association of Viṣṇu with Kāma may be traced back to the R.V. (10, 1841) where Viṣṇu is invoked to prepare the womb for a child. The Upaniṣads and the Samhitās also continue this idea.

In the R.V. (1, 154, 2), Viṣṇu is conceived of as dwelling in the mountain. This hymn describes Viṣṇu as an animal roaming in the mountains and, here, perhaps, lies the germ for the Varāha avatara. Another important aspect of Viṣṇu is that, in the Brāhmaṇas, He is closely associated with the Yajña. He is the Yajña Himself (Ś.Bh. 2, 3, 5, 6) the performer of the Yajña (V.S. 4, 10) and guardian of the Yajña (A.B. 7, 5, 4). In fact the Brāhmaṇas attribute his supremacy over other Gods to his association with the sacrifice.

In the Mbh., Viṣṇu is a very important deity and is referred to as the supreme Being (Paramapuruṣa). Here, Kṛṣṇa is often identified with Nārāyaṇa/Viṣṇu and the thousand names of Viṣṇu (Viṣṇu sahasranāma) forms a part of the Mbh. Viṣṇu is said to have been the youngest son of Kaśyapa and Aditi, (Mbh. 14.43.13).

Lakṣmī is the consort of Viṣṇu. Garuḍa serves as both his vehicle and his ensign. His abode is the Ocean of Milk where he reclines on the serpent Ādiśeṣa. He bears the Sudarśana cakra, the conch Pāñcajanya, a mace (gada) and a lotus in four-arms. From his navel rises a lotus, on which is seated Brahmā, who has been delegated the function of creation. He has innumerable epithets, all of which are also attributed to Kṛṣṇa.

The most interesting feature of Viṣṇu is the concept of his incarnation (Avatāra) according to which he comes down to the earth assuming various forms for specific purposes. Though the Purāṇas mention twenty-two to thirty-six such avatāras, the most commonly known are ten: Matsya (the fish), Kūrma (the Tortoise) Varāha (the Boar), Narasiṁha (the Man Lion), Vāmana (the Dwarf), Paraśurāma (Rāma, with an axe), Rāma, Kṛṣṇa and Kalki, (the avatara that would signal the end of the Kaliyuga).

Viṣṇu, thus, gradually evolves from being the helper of Indra in the Vedas to the position of the Supreme Being in the Purāṇas. He is synonymons with Nārāyaṇa, the latter name being more commonly used in the Pirapantam. Viṣṇu, identified with Nārāyaṇa, is the Paramapuruṣa, the God who bestows Mokṣa and the final abode of all souls, according to the Viśiṣṭādvaita school.

The following invocatory verse of the Naṟṟiṇai

mānilam cēvaṭiyākat tūnīr
vaḷainaral pauvam uṭukkaiyāka
vicumpu meyyākat ticai kaiyākap
pacaṅkatir matiyamōṭu cuṭarkaṇṇāka
iyaṉṟa ellām payiṉṟakattaṭakkiya
vēta mutalvaṉ eṉpa
tītara viḷaṅkiya tikiriyōṉē. *Kaṭavuḷ Vāḻttu (Invocation)*

also expresses the idea that Nārāyaṇa-Viṣṇu is the "Primary being of the Vedas, who resides within and controls all that is created in the world."

The Paripāṭal refers to Him as Tirumāl and Māyōn. The poets Kaṭuvaṉ Iḷaveyiṉaṉār, Iḷampēruvaḻutiyār, Nalleḻiṉiyār and Kīrantaiyār offer devout and fervent prayers to Lord Viṣṇu in their poems. It is to be noted here that in the days when these poems were composed, Balarāma also appears to have been worshipped widely. Of the six poems addressed to Tirumāl in the Paripāṭal, the first is of unknown authorship and praises the Lord whose couch is the thousand-headed serpent, Ādiśeṣa. It is in the form of an invocation.

The second poem by Kīrantaiyār describes the various deluges since the beginning of time till the Kalpa of the great White Boar (Skt. Śveta varāha kalpa). The creation of the five elements is then described in the manner of the Vedic texts. The evolution of the universe is then narrated on the lines of the Taittirīya Upaniṣad.

Balarāma is identified by the poet with Tirumāl and the recovery of the earth from the floor of the ocean by the Ādivarāha incarnataion of Viṣṇu is also described.

The third poem by Kaṭuvaṉ Iḷaveyiṉaṉār is like a hymn which is terse, rich in allusions and imagery and is musical with verbal figures of speech such as rhyme and assonance. It refers to a rare incarnation of the Lord as a giant swan which dried up, by the beat of its wings, the torrential downpour of seven types of nimbi which flooded the earth. It also describes the Vāmana and Trivikrama incarnations of Viṣṇu in which He measured the world in a single step. The destruction of the demon Kēci by Lord Kṛṣṇa is also referred to. The next poem, also by the same poet, contains a powerful description of the Lord's manifestation as the Man-Lion, Narasimha. His various flags including that of Garuḍa are mentioned in this poem.

Nalleḻuṉiyār, in his short poem, describes the Lord with his flag and discus while the poem by Ilamperuvaḻutiyār addresses the Lord enshrined in Māliruṅkuṉṟam or Tirumāliruñcōlai, near Madurai. Another poem whose author is not known, praises the Lord of Iruntaiyūr, near Madurai. It also mentions a temple which was exclusively dedicated to Adisesa at Kaḷuvāy near Madurai.

From these references in the Paripāṭal we can infer that the worship of Viṣṇu-Nārāyaṇa was widely prevalent in Tamilnadu of the Caṅkam era and probably served as the foundation for the Bhakti movement propogated by the Āḻvārs.

Nammālvār in his Tiruvāymoli refers mostly to Lord Nārāyaṇa and only occasionaly to Viṣṇu. One of these references occurs in his Pannirupāṭṭu in the second Ten.

The name Viṣṇu is not very frequently used by the Ālvārs. However, Periyālvar employs this name in a verse (143. 7-8) in his Tirumoli, in which he lists the twelve important names of Kṛṣṇa thus :

> veyttaṭantōḷar virumpu karuṅkulal
> viṭṭuvē nīyiṅkē vārāy

(Viṣṇu, with dark locks of hair, dear to the women with shoulders like bamboo, please come here.)

The Aṣṭākṣara Mantra, the most sacred mantra for the followers of Viṣṇu, invokes the name Nārāyaṇa. This name is known as Periya Tirūmantiram in Tamil.

There are five forms in which Nārāyaṇa/Viṣṇu manifests Himself, according to Vaiṣṇava belief. These are the Parā, Vyūha, Vibhava, Arca and Antaryāmi forms.

The Parā form, called Paravāsudeva, is the transcendental form of Viṣṇu. This form is worshipped by the Nityasūris, the eternally unbound souls. He is endowed with the six qualities of Jñāna, Bala, Aiśvarya, Vīrya, Tejas and Śakti.

In the Vyūha forms, the Supreme Being manifests Himself as Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha. The Vāsudeva form is almost the same as the Parā form. The Pradyuma form is associated with creation and the two dominant attributes of this form are Aiśvarya and Vīrya. The Aniruddha form is responsible for sustenance and the qualities of Śakti and Tejas are predominant in this form. The Saṅkarṣaṇa form is associated with dissolution and the qualities of Jñāna and Bala predominate here.

The Vibhava forms are the various forms taken by Viṣṇu when He descends from His cosmic abode (avatāra) to sustain moral and cosmic order by eradicating the forces that threaten it. This Vibhava concept is popularly known. The number of Vibhava forms varies from ten to thirty six. The most commonly known Vibhava forms are the Narasiṁha, Paraśurāma, Rāma and Kṛṣṇa incarnations.

The Arca form is the deities found in various temples, consecrated so as to transfer potency to stone idols.

The final form, the Antaryāmi form, is that aspect of the Supreme Being which dwells within every soul. This form is vividly described in the Nārāyaṇa Anuvāka of the Taittrīya Upaniṣad.

Periyāḻvār invokes this name in his Tirumoḻi (22.1-2) thus:

> cennel ār vayal cūḻ tirukkōṭṭiyūr
> maṉṉu nāraṇaṉ nampi . . .

(Nārāyaṇa, the best of men, who resides at Tirukkōṭṭiyūr which is surrounded by paddy fields .. . .)

The Periya Tirumoḻi (107.1) also refers to Nārāyaṇa thus :

> naccuvār muṉ niṟkum nārāyaṇaṉ
> (Nārāyaṇa, who appears before those who worship Him)

Thus, Nārāyaṇa emerges as an all - pervasive and omnipotent deity and is the chief deity extolled by the Āḻvārs in the Tivviyappirapantam.

IMPORTANT
ŚAIVA AND VAIṢṆAVA
PHILOSOPHICAL TERMS

AKAṄKĀRAM

(Skt. Ahaṅkāra)

I consciousness. It produces egosim. It is differentiated into Bhūtādi - ahaṅkāra, Vaikari - ahaṅkāra and Taijasa - ahaṅkāra.

ACITTU

(Skt. Acit)

Matter, Non spirit, Non sentient.

ĀKĀMIYAM

(Skt. Āgāmya)

This is one of the three kinds of Karma. It is acquired by a soul by its present and future actions. (see: Kaṉmam).

ĀṆAVAM

(Skt. Āṇava)

Aṇavam is the 'root defilement' and is born with the soul. It leads the soul to its bondage in the human state. The word āṇavam' is derived from the Sanskrit word 'aṇu' and it is often interpreted as that which atomises the power of the soul. The feeling of I and Mine are due to āṇavam and it also causes the soul to forget its relationship with God, the Pati. It also implicates the soul in the chain of Karma. God, in order to liberate the soul from āṇava, subjects the soul to further defilements in the human condition.These further defilements are Māyai (Skt. Māyā) and Kaṉmam (Skt. Karma). All three together are called Malam (defilement) and āṇavam, as it is with the soul from the beginning, is called Mūlamala or Cakaca Malam (Skt. Sahaja malam) - that which is there from the origin; the intrinsic defilement. Māyai and Kaṉman, as they are acquired later, are known as 'ākantuka' (Skt. āgantuka - adventitious).

Āṇavam, concealing God, is compared to the lustre of a bright copper plate covered with vedigris. Āṇavam, which is also often compared to darkness, is considered even worse than darkness. It is said that darkness conceals other things but shows itself. In the case of Āṇavam, it conceals both, the other things as well as itself. This is well brought out in a verse of Tiruvaruṭpayaṉ, a Śaiva Siddhānta work :

oru poruḷuṅ kāṭṭāt iruḷ uruvaṅ kāṭṭum
iru poruḷuṅ kāṭṭātitu (3 : 23)

Āṇavam, together with Kaṉmam and Māyai, can be detached from the soul only when the soul is attached to God. In order to be rid of the bondage of Āṇavam, Kaṉman and Māyai, the soul should practise Civōkampāvaṉai (Skt. Śivoham bhāvanā) i.e. to meditate on the thought that he is one with God (see: Kaṉmam and Māyai). Then the soul attains the state of the Civaṉmuttaṉ (Skt. Jīvanmukta).

ĀTMACUTTI
(Skt. Ātmaśuddhi)

It is the state in which the soul identifies itself with the Aruḷ (Grace) of Pati, the God. In the Jñāna Mārga, there are ten states called Daśa kāryam and Ātmacutti is one of them. The Daśa Kāryam are:

1. Tattva rūpam
2. Tattva darśanam
3. Tattva śuddhi
4. Ātma rūpam
5. Ātma darśanam
6. Ātma śuddhi
7. Śiva rūpam
8. Śiva darśanam
9. Śiva yogam
10. Śiva bhogam.

Appar refers to these Daśa Kāryams in the following line:

"......................
Pattukolām aṭiyār ceykai tāṉē" (IV : 18 :10)

These are various stages of spiritual experiences in the inner progress of the soul towards God. Ātmacutti takes place after the Ātmataricaṉam (Skt. Ātmadarśana) (See Ātmataricaṉam).

ĀTMATARICANAM
(Skt. Ātmadarśana)

Atmataricaṉam is the complete knowledge of the true nature of the soul. The soul stands here without the thought of its own Icchā or Kriyā.

ĀTMARŪPAM
(Skt. Ātmarūpa)

Ātmarūpam is the realisation of one's own spiritual nature. The soul gets rid of all the darkness of the Malas and knows the truth that the Svarūpa of the soul is nothing but Ātmajñāna.

UYARNALAM

(Skt. Kalyāṇa Guṇa)

Viṣṇu, the Supreme Being, Brahman or Īśvara, according to the Srī Vaiṣṇava theology, is believed to possess innumerable divine attributes (Asaṅkhyeya kalyāṇa guṇa). Viśiṣṭādvaita makes a distinction between essential attributes, which distinguish an object from all others (asādhāraṇa dharma), and secondary qualities (guṇa). The asādhāraṇa dharma constitutes attributes which determine the nature of a particular object. For instance, the dew-lap possessed by a cow is its asādhāraṇa- dharma. The nature or Svarūpa of a cow is determined by this essential characteristic which is also called Svabhāva. Other characteristics like four legs and hooves, shared by the cow with other animals, are called Sādhāraṇa Dharmas. The essential attributes are called Svarūpa nirūpaka-dharma or the attributes which determine the nature. The secondary qualities are called Nirūpita-svarūpa viśeṣaṇa, the qualities that can be understood only after the essential nature is comprehended.

The essential attributes or Asādhāraṇa dharma (Svarūpa-nirūpaka dharma) of Brahman are Satyatva, Jñānatva, Anantatva, Ānandatva and Amalatva, according to the Upaniṣads. In addition to these, Vaiṣṇava theology mentions also Śrīyaḥpatitva, which establishes Viṣṇu or Nārāyaṇa as the Supreme Brahman.

Satyatva - This refers to the absolutely independent and unconditioned existence of Brahman. Brahman exists eternally without any limitations.

Jñānatva - This refers to infinite and eternal knowledge. This jñāna determines the Svarūpa of Īśvara and is distinct from His dharma-bhūta jñāna with which He perceives the universe.

Anantatva - This term refers to the omnipresence of Brahman. Brahman is neither restricted by space nor time nor by other objects. Brahman is infinite in His attributes also.

Ānandatva - Brahman is characterised by eternal bliss.

Amalatva - Brahman is free from all imperfections (heyaguṇarahita) and is absolutely blemishless.

Śrīyahpatitva - The Puruṣa-Sūkta mentions Hṛī and Śrī as the consorts of the Cosmic Puruṣa. Vaiṣṇava theology accepts Śrīyaḥ-patitva as that which marks Nārāyaṇa as Para- Brahman or Paradevatā (see Tirumaṅkai for more details)

Apart from these essential attributes, Nārāyaṇa has six prinicipal attributes (ṣaḍguṇa) and ninteen secondary attributes.

The Vāmana purāṇa (74.40) says that the attributes of Viṣṇu are innumerable as the gems in the sea:

"Yathā ratnāni jaladheḥ asaṁkhyeyāni putraka /
tathā guṇāśca devasyatu asaṁkhyeyāhi cakriṇaḥ //"

The Vi.P.(VI.5.84) refers to Viṣṇu as 'Samasta-kalyāṇaguṇātmaka' meaning that He is the abode of all auspicious qualities. The same text (VI.5.79) also interprets the term Bhagavān to mean one who is blemishless and has six qualities, namely Jñāna, Śakti, Bala, Aiśvarya, Vīrya and Tejas:

jñāna-śakti-balaiśvarya-vīrya-tejamsyaśeṣataḥ /
bhagavat-śabda-vācyāni vinā heyairguṇādibhiḥ//

Six Principal Attributes

1. Dharmabhūtajñāna (Attributive consciousness)

This term means omniscience. This Jñāna is different from the Jñāna that is an essential attribute of Brahman or his Svarūpa- Jñāna. This Jñāna is his Dharmabhūta-jñāna through which he perceives all things in the universe. The Jīvas also have dharmabhūta-jñāna but their perception is dependent upon the mind and the organs of perception. Their knowledge is subject to contraction and expansion. Īśvara does not need mind and senses to perceive the universe and He has a direct vision of all things simultaneously. This jñāna is always eternal and self-luminous. The Muṇḍaka Upaniṣad (I.1.10) describes Īśvara as omniscient (Sarvajñas sarvavid) and as being full of jñāna (jñānamaya).

This knowledge of the Jīvas manifests itself in several form such as Sukha (happiness), Duḥkha (misery), Īrṣyā (jealousy), Dveṣa (hate) etc. Even Bhakti and Prapatti are different dimensions of Dharmabhūtajñāna. An important concept of the Viśiṣṭādvaitins is that an individual soul has knowledge as an inseparable attribute (Apṛthaksiddha-viśeṣaṇa) in all stages of his existence-viz, wakefulness (Jāgrat), dreaming (Svapna), deep sleep (Suṣupti) and liberation (mokṣa) the final stage.

In the state of liberation, the knowldge of the individual souls attains perfection.

2. Śakti - Śakti means power, but, in the present context, it is understood as omnipotence. It refers to the power of god to create the universe, according to Vedānta Deśika, a post-Rāmānuja Srī Vaiṣṇava philosopher. The word is also interpreted as the power to perform things impossible for others.

3. Bala - This term means "strength" and refers to the quality by which Īśvara sustains the universe without any effort. The Br.Up. (IV.4.22) says that Brahman is the bridge that serves as the boundary to keep the different worlds apart.

eṣa setur vidhāraṇa eṣāṁ lokānāṁ asambhedāya.
(The Prinicipal Upanisads, 279)

The Bhagavad Gita (XV. 17) also refers to the same quality thus:

" yo lokatrayamāviśya bibhartyavyaya Īśvaraḥ",

4. Aiśvarya - This refers to the Lordship of Viṣṇu over the entire universe. The Br.up (IV.4.22) refers to the Brahman as the Lord and Controller of all, thus :

ya esontar-hṛdaya ākāśaḥ tasmin śete sarvasya vaśīsarvasyeśānaḥ sarvasyādhipatih

The word Īsāna, as also the word Īśvara, literally mean 'one who rules" (from the root 'Īś'-to rule).

5. Virya - This refers to the energy of the Lord by virtue of which he remains changeless (Vikārarahita) in spite of creating, sustaining and destroying the universe. Viṣṇu is beyond modification and is, therefore, transcendental.

6. Tejas -This refers both to the splendour and to the self-sufficiency of God. The form of God is lustrous beyond description, and all objects derive their lustre from Him, according to the Muṇḍaka Upaniṣad (II.2. 11)

Na tatra sūryo bhāti na candra-tārakam
nemā vidyuto bhānti kutoyam agniḥ /
tam eva bhāntam anubhāti sarvaṁ
tasya bhāsā sarvaṁ idam vibhāti //

The term "Tejas" is also interpreted as self-sufficiency. He does not need any external help to create and sustain the universe. His will (saṅkalpa) alone carries out these functions.

NINTEEN SECONDARY ATTRIBUTES

Apart from these primary attributes, which are six in number (Ṣaḍguṇas), there are ninteen secondary attributes which become manifest when the need arises, while the six primary attributes are always present in the Lord. These are Sauśīlya, Vātsalya, Mārdava, Ārjava, Sauhārda, Sāmya, Kāruṇya, Mādhurya, Gāmbhīrya, Audārya, Cāturya, Sthairya, Dhairya, Śaurya, Parākrama, Satyakāma, Satyasaṁkalpa, Kṛtitva and Kṛtajñatā.

1. Sauśīlya - The word is a combination of 'Su' and 'Śīla'meaning 'good conduct' and refers to the quality by which god relates to His devotees though they are inferior to Him. The example given to explain this guṇa is the relationship between Rāma and Guha.

2. Vātsalya - This word "Vātsalya" is derived from the word "Vatsa" which means literally, the young calf of a cow. It suggests the deep parental care and affection and refers to the benign dispostion of God who ignores the defects of His devotees, just as the mother cow, which licks its calf, ignores the dirt on its body. Thus, the Lord is forgiving and is full of Kṣamā. Some argue that this quality not only makes the Lord ignore the faults of his devotees, but also endears the "sinful" devotee to Him. The Lord, it is said, enjoys the "dōṣas" (defects) of the individual souls who are, so to say, His own childern.

3. Mārdava -This refers to the tenderness (Mṛdu-soft) of God which makes separation from his devotees unbearable to Him. Further, it also makes Him lenient to the offences committed by them.

4. Ārjava - Ārjava refers to truthfulness or straight forwardness in thought word and deed. It also refers to that quality of God by which He adapts Himself to the nature of His devotees.

5. Sauhārda - The word is derived from "suhṛd" meaning 'well-wisher'. It literally means "one who has a good heart" - a friend. Sauhārda refers to the friendly disposition of God towards all and His concern for their well-being (hitaiṣitvam).

6. Sāmya - This refers to the impartiality of God as He treats all His devotees, whether superior or inferior in caste, profession and character, as equals.

7. Kāruṇya - This refers to His compassion and His desire to remove the sufferings of His devotees. Dayā and Kṛpā are also synonymous with Kāruṇya. It is through His Kṛpā that a Jīva gains liberation. The concept of Grace or Kṛpā is central to the Śrī Vaiṣṇava philosophy. But, there is also

some controversy regarding this concept. Vaiṣṇava philosophical texts mention two kinds of Kṛpā - sahetuka (Grace that is caused) and nirhetuka (Grace that is spontaneous).

According to Vedānta Deśika (the representative of the Vaṭakalai or Northern sect), if God were to shower His grace upon devotees without any effort on their part to attain Mokṣa, He would be partial and arbitrary. Therefore, He holds that the grace of God must be 'sahetuka', that is, it is showered on a devotee who is deserving, who has performed some action prayers or Prapatti, to qualify himself for Mokṣa. Thus, the grace is conditional or sahetuka. Though God is free to grant mokṣa to any jīva, He chooses, He looks for a pretext (vyāja) and this is provided when a devotee takes some effort to seek His Grace.

The followers of Teṉkalai sect headed by Piḷḷai lokācārya believed in 'nirhetuka kṛpā' or unconditional grace. They hold that sahetuka kṛpā goes against the Omniscience of God. Their argument is that God is fully aware of the merits of a devotee and, therefore, he can grant mokṣa without any efforts on the part of the Jīva.

The Northern school gives the analogy of the "markaṭa-kiśora" (the monkey and its young one) whereas the Southern school gives the example of the "mārjāra-kiśora" (the mother-cat and the kitten) for the sahetuka and nirhetuka-kṛpā concepts respectively. (see also Caraṇ).

8. Mādhurya - The word is derived form 'Madhura' meaning 'sweet' and refers to the beauty of Nārāyaṇa which enthralls both His devotees and His adversaries. It also means sweetness of temperament.

9. Gāmbhīrya - 'Gambhira' literally means "deep". Gāmbhīrya refers to both the grandeur of God and to the quality by which He ignores the faults of His devotees. It also means the "depth" of His heart and the inscrutablity of His mind. The well-known example cited is the astonishing calmness and dignity exhibited by Rāma when,/after being elected to become heir-apparent of the Kingdom of Ayodhyā, he was banished to the forest by a queer turn of fate.

10. Audārya - This is derived from 'udāra' meaning 'generosity'. It refers to the readiness with which God grants boons to His devotees but still feels He has not done enough for them. Further, He also does not expect anything in return from His devotees.

11. Cāturya - 'Catura' means skilled and 'Cāturya' refers to the ability of God to create faith in the minds of devotees and to dispel their doubts. He induces His devotees to gradually relinquish worldly pleasures.

12. Sthairya - This refers to the steadfastness of God and His strong resolve to save His devotees in spite of their faults, once they seek His protection.

13. Dhairya - This refers to the courage with which God vows to destory the obstacles in the path of His devotees. The example given to illustrate this guṇa or attribute is the vow taken by Rāma to protect Vibhīṣaṇa, whom he coronated as the king of Laṅkā, even before the war with Rāvaṇa could take place.

14. Śaurya - This refers to the courage with which God destroys His adversaries, entering into their camp without fear (nirbhaya - praveśa - sāmarthyam)

15. Parākrama - This refers to His valour in defending His devotees and destroying enemies.

16. Satyakāma - 'Kāma' means desire and Satyakāma refers to the ever-desired auspicious attributes of the Lord.

17. Satya saṅkalpa - This refers to His steadfast will to create and sustain this universe and to grant mokṣa to His devotees. His will to incarnate Himself to protect His devotees is also unobstructed.

18. Kṛtitva - This refers to the feeling of relief God has after fulfilling His obligations to the devotees. Though all His desires are already fulfilled (avāptasamastakāmaḥ), He performs certain functions like creation and granting of mokṣa for the sake of the Jīvas.

19. Kṛtajñatā - This refers to the feeling of satisfaction that God derives from a single good deed of His devotee.

The Kalyāṇa guṇas, are referred to as Uyarnalam by Nammāḻvār in his TVM 2082:1 thus:

uyarvaru uyar nalam uṭaiyavaṉ . . . .

(He (Nārāyaṇa) is endowed with all noble qualities)

UYIR

(Skt. Jīvātmā, ātmā (The soul or the Individual self))

The existence of the soul or Jīva and its relationship to the Supreme Being are important concerns of Philosophy. The theory of Jīva or Jīvātmā has its germ in a verse in the Muṇḍaka Upaniṣad (III. 1.1) which describes two birds sitting on a tree, one tasting the fruit and the other merely looking on :

'dvā suparṇā sayujā sakhāyā samānam vṛkṣam pariṣasvajāte/
tayoranyaḥ pippalaṁ svādvattyanaśnananyo abhicākaśīti //

In this verse, the bird tasting the fruit is understood as referring to the Jīva while the bird that looks on indicates Īśvara. This verse, thus, explains the relationship between Jīva and Īśvara. Though they are both sentient beings, and are of the same form, Jīva is bound by Karma and Īśvara is always free from it. Īśvara controls and rules the Jīva. The word Jīva is derived from the verb 'Jīvati' meaning 'that which lives'. Jīva is also known as 'ātman'.

The Jīva is eternal according to the Kathopaniṣad (II. 18) which describes it thus :

"na jāyate mriyate vāvipaścin nāyaṁ kutaścin na babhūva kaścit /
ajo nityaḥ śaśvatoyam purāṇo na hanyate hanyamāne śarīre //"

(The knowing self is never born; nor does it die at any time. He sprang from nothing and nothing sprang from him. He is unborn, eternal, abiding and primeval. He is not slain when the body is slain.)

(The Principal Upaniṣads, 616)

The Śri Vaiṣṇava doctrine

According to Viśiṣṭādvaita, the soul, which is eternal, is, however, bound by Karma and passes through cycles of birth and death because it is subject to Avidyā, the ignorance that leads to the mistaking of the body for the soul. When this ignorance is removed, Jīva or ātman realises its true nature.

Jīva is said to be associated with knowledge (jñāna) in two ways. Jñāna is an attribute (dharmabhūtajñāna) of the self. It is also inherent in its nature (svarūpajñāna). This view is supported by the following hymn of the Bṛ. Up. (VI. 5.13):

ayamātmā anantaro abhāyaḥ kṛtsnaḥ prajñānaghana eva

Viśiṣṭādvaita also accepts this concept and, therefore, looks upon Jīva as Jñātā (one who possesses knowledge) and as Boddhā (the knower). This assumption of the Self possessing Dharmabhūta-jñāna is further justified by the following argument. The ātmā is believed to be beyond modifications and, therefore, functions such as knowing cannot be ascribed to it. It is the Dharmabhūtajñāna which undergoes modifications while the Jīva itself remains unaffected. The ātman is only a substrate and the

modifications that affect the attribute do not affect the substrate. However, there is a distinction between Dharma bhūtajñāna, and Svarūpa jñāna. Dharmabhūta jñāna, like the luminosity (prabhā) of the flame of a lamp, reveals itself and also other objects but the svarūpa-jñāna is like the flame which reveals itself and not the external objects. Further, the self knows what is revealed by the jñāna which is its nature, but Dharmabhūta-jñāna only reveals and does not know what it reveals. It is also known as Parāk. Its characteristic is described as Parasma-eva-bhāsamānatva (that which reveals objects for another to perceive). The Jīva is described as having the feature of Svasmaibhāsamānatva (that which reveals itself to itself).

Since knowledge is the essential nature of Jīva, it is also self-luminous (svayaṁ prakāśa) and, therefore, reveals itself. This belief is supported by the statement in the Bṛhadāraṇyaka Upaniṣad (IV.3.9.) where the ātman is described as being self-luminous even when a person is asleep:

"…. atrāyam puruṣah svayam-jyotir bhavati"

The ātma is monadic or aṇu in character as opposed to Īśvara who is Vibhu or all-pervasive.The Muṇḍaka Upaniṣad (III.1.9.) says:

"eṣoṇur ātmā cetasā veditavyo yasmin prāṇah pañcadhā
saṁviveśa/
prāṇaiścittam sarvaṁotam prajānāṁ yasmin viśuddhe
vibhavatyeṣa ātmā//

(The subtle self is to be known by thought in which the five senses in five different forms have centred. The whole of men's thought is pervaded by the senses. When it (thought) is purified the self shines forth)
(The Principal Upaniṣads, 688).

When the jīva, which is aṇu, reaches the state of mokṣa or total liberation after its karma (see viṉai) is eradicated, the dharmahbūta-jñāna, which is its attributive knowledge, becomes all-pervasive or Vibhu.

The Kathopaniṣad (I.2.20) also describes the self as 'aṇor aṇīyān' meaning 'smaller than the small'

The jīva is also described as Kartā and Bhoktā. The Praśna Upaniṣad (iv.9.) describes ātmā as Kartā :

eṣa hi dṛṣṭā spṛaṣṭā śrotā ghrātā rasayitā mantā boddhā /
kartā vijñānātmā puruṣaḥ sa pare kṣara ātmani sampratiṣṭhate//

(He, verily, is the seer, the toucher, the hearer, the smeller, the taster, the perceiver, the knower, the doer, the thinking self, the person. He becomes established in the supreme undecaying self.)

(The Principal Upaniṣad, 663)

But, if it is an agent of action, then, it follows that, it undergoes modification. Viśiṣṭādvaita, on the contrary, claims that the jīva is immutable. This contradiction is explained by the argument that jīva is only a substrate or āśraya for action and, therefore, the physical activity itself and the modifications caused by it do not affect the Jīva. Similarly, Jīva is also bhoktā, in the sense that it is the substrate for pleasure and pain. Infact, pleasure is considered to be "agreeable knowledge" (anukūla-jñāna) and pain, "disagreeable knowledge" (pratikūla-jñāna). Further, Jīva is totally controlled by Īśvara. Therefore, its actions are also caused by the will of Īśvara.

This raises the question as to how, Jīva, which is controlled completely by Īśvara or Paramātman, can be bound by karma. The explanation given is that the initial action is performed by the individual to whom the faculty of thinking has been provided by Īśvara. According to this initial action, which is watched passively by Īśvara as the spectator (upekṣaka), further action takes place. As a result, latent tendencies (vāsanā) and karma are acquired by the individual. Thus, the individual performs an initial action, exercising the faculty of thought bestowed by Īśvara, and what follows is in accordance with this action. Also, there are two kinds of factors which function as causes: The first one is a general cause (sādhāraṇa kāraṇa) and the second is a specific cause (viśeṣa - kāraṇa). God , by giving all living beings the ability to think, becomes the sādhāraṇa kāraṇa. The individual, by initiating action, becomes the viśeṣa-kāraṇa.

The jīvas are infinite in number. This statement is upheld by the hymn from Kathopaniṣad (II. 2. 13) which describes Brahman as the " one among many" ('many' referring to the souls):

> nityonityānāṁ cetanaścetanānāṁ eko bahūnām yo vidadhāti kāmān/
> tam ātmastham yonupaśyanti dhīrāh teṣāṁ śantis śāśvatī netareṣām//

("The one eternal amid the transient, the conscious amid the conscious, the one amid many, who grants their desires, to the wise who perceive Him as abiding in the soul to them is eternal peace and to no others") (The Principal Upaniṣad, 640).

Jīva is an integral part of Brahman and, at the same time, it is distinct from Brahman. The Upaniṣads state that the Brahman dwells within all Jīvas

as the inner controller. Thus, the ātma becomes an aṁśa, or part of Paramātman. Jīva is the śarīra (body) and Paramātman is the śarīrin (in-dweller). Jīva is the Niyaṁya (that which is controlled) and Īśvara is the Niyantā (controller); Jīva is the Ādheya (that which is supported) and Īśvara is the Ādhāra (supporter); Jīva is the Śeṣa (that which serves) and Paramātman is the Śeṣin (one who is served). But, in its relationship with the physical body, the Jīva is the Śeṣin, the Niyantā, the Śarīrin and Ādhāra.

The Jīva is an inseparable part of Brahman and the term aṁśa, used in this context, means that Jīva is an attribute of a complex whole. Rāmānuja uses the phrases "eka - vastu eka deśatvaṁ hy-aṁśatvaṁ and 'viśiṣṭasya ekasya vastunaḥ viśeṣaṇam aṁśa eva' to describe this concept. The example given to explain this concept is that of the sun and its luminosity. Just as the luminosity, though an integral part of the sun, is not to be identified with the sun itself, Jīva, which is an aṁśa of the Brahman, is not Brahman itself.

The concept of Śeṣatva is very important in Śrī Vaiṣṇava theology. This idea has its germ in the seventh Brāhmaṇa of the third chapter of the Bṛhadāraṇyaka Upaniṣad. In this chapter, the Brahman is described as the indweller and controller of all creation including the five elements. The last part of the chapter (III. 7.23) refers to Brāhman as 'ātmāntaryāmi' ('the controller' from 'yāma' meaning 'to control')

The relation between the Lord and the rest of the Universe, which consists of Cit and Acit, is the one that subsists between the soul and its body (Sarīra - Sarīri - bhāva).The Jīva is, thus, totally dependent upon the will (saṅkalpa) of Īśvara even for its existence (sattā). Even its capacity to think is granted by Īśvara. Thus, its Śeṣatva or dependence on God is permanent and natural; it is nirupādhika Śeṣatva. The Jīva is parārtha, that is, it exists not for its own sake but for the sake of Īśvara. The sole goal of Jīva is the attainment of Īśvara. Therefore, it is called 'ananya-prayojana'. It has no refuge other than Īśvara and so it is ananya-śaraṇa. It is also characterised by ananya-rakṣatva because it is protected by none other than God Himself. Finally, it has no means (Upāya) to attain Him other than His grace itself. Therefore, it is ananyopāya.

Apart from being subservient (śeṣa) to God, the Jīva is also subordinate to the devotees of God. "Bhāgavata-śeṣatva" (subservience to devotees) and "Bhāgavata-Kaiṅkarya" (service to devotees) are important concepts of Visiṣṭādvaita. These concepts are also endorsed by scriptures. The Mbh. (XIV. 116.23) extols the merits of rendering service to the devotees of God thus :

mama madbhakta-bhakteṣu prītirabhyādhīkā bhavet/
tasmāt mad bhaktabhaktāśca pūjanīyā viśeṣataḥ //

There are several references to Bhāgavata Kaiṅkarya in the hymns of the Āḻvārs. A verse in Nammāḻavār's TVM (2370:2-4) serves as a good example :

...... nam pāṟkaṭar cērnta paramaṉaip
payilum tiruvuṭaiyār evarēlum avar kaṇṭīr
payilum piṟappiṭai tōṟu emmaiyāḷum paramarē

(All who worship the Lord, who is in the Ocean of Milk, are my masters through all my births).

Even when the soul attains final liberation (mokṣa), enjoying bliss equal to that of Īśvara, it still continues to render service to Īśvara. Thus, the Jīva has the ability to attain eternal bliss (niratiśayānanda - yogyatva) and the capacity to perform divine service as well (aśeṣa-kaiṅkaryaikaratitva).

According to Viśiṣṭādvaita philosophy, Jīvas can be classified into three classes - Baddha, Mukta and Nitya. The Nityas are souls which have never been bound by Karma at all. They have been eternally free and perform divine service to God. Ādiśeṣa, Garuḍa, Viśvaksena and others are Nityas. The Nityas or Nityasūris are referred to as sādhyas by the Puruṣa Sūkta (Yajurveda recension).

te ha nākaṁ mahimānaḥ sa-cante
yatra pūrve sādhyāḥ śantidevāḥ

The Muktas are souls which were once bound by Karma but become free by the Grace of God. The Baddhas are souls which are bound by Karma and are born and reborn on earth. These souls are bound by avidyā, and have to strive to attain Mokṣa. Once, the Baddha realises that he has to aspire for liberation, he would look for an ācārya or preceptor to lead him to it. The acquisition of the right preceptor depends on six factors :

1. The natural tendency of God to save man.
2. Accidental acquisition of merit.
3. The showering of God's grace because of the merits acquired by man.
4. The right spiritual attitude of an individual.
5. Acquaintance of pious men
6. Constant association and instruction from such men.

The Rahasya Traya Sāra, a work written by Vedānta Deśika, a few centuries after the Āḻvārs, sums up these six factors thus :

> Īśvarasya ca sauhārdaṁ yadṛcchasukṛtam tathā
> viṣṇoḥ kaṭākṣam adveṣam-abhimukhyam ca sātvikaiḥ
> saṁbhāṣaṇam ṣaḍetāni hyācarya - prāptihetavaḥ.

With the help of the preceptor, the soul realises its true nature. Intense meditation on the Self leads to Kaivalya (enjoyment of one's own Self) which is inferior to Mokṣa. The ultimate goal of the Jīva is mokṣa and, therefore, an individual should not be satisified with Kaivalya. But, to attain the goal, the Jīva has to overcome the obstacles of Karma, Avidyā and also Vāsanā. The last word refers to the impressions formed due to both Karma and Avidyā. Once Mokṣa is attained, the Jīva enjoys eternal bliss.

The Āḻvārs refer to the Jivātma as Uyir as in the following verse in Nammāḻvār's TVM (2088:1-3):

> Tiṭavicumpu erivāḷi nīrnilam ivaimicai
> paṭarporuḷ muḻuvatum āyavai avaitōrum
> uṭalmicai uyireṉak karanteṅkum paṟantuḷaṉ

(He (the Supreme Being) is all prevasive and is present in space, fire, wind, earth and water and as the soul in the body).

The word is also used in Mutal Tiruvantāti (3256.2-4) by Poykaiyāḻvār thus :

> .... tikaḻnīrk
> kaṭalum malaiyum iruvicumpum kāṟṟum
> uṭalum uyirumēṟṟāṉ.....

(He who assumes the form of the sea, the mountain, the earth and the space, the wind, the body and the soul)

Another word used to refer to the Jīvātma is "cīvaṉ' as in a verse in Tiruvāymoḻi of Nammāḻvār (2825:3-4) thus :

> kāyamum cīvaṉumāyk kaḻivāyppirappāyp piṉṉum nī
> māyaṅkaḷ ceytuvaittāy ivaiy eṉṉa mayakkukaḷē

(What delusions are these made by you, the body and the (Jīva) soul, death and birth).

The Jīva or soul is, thus, characterised by its subservience to and complete dependence upon the Paramātman. The ultimate refuge of the Jīva, according to Śrī Vaiṣṇava philosophy, is Lord Nārāyaṇa Himself.

KAN̲MAM
(Karma)

The three eternal categories of Śaiva Siddhanta are the Pati, Pacu, (Skt. Paśu) and Pācam (Skt. Paśa). They are together called Tripadārthas. Karma is one of the three principles of Pāśa, the other two being Āṇavam, and Māyai (Skt. Āṇava and Māyā). Karma means action and this action can be done through thought, word and deed of a soul. The results of these deeds, whether good or bad, are carried forward, from birth to birth. There are three types of Karmas, the Cañcitam (Skt. Sañcita), the Ākāmiyam (Skt. Āgāmya) and the Pirāraptam (Skt. Prārabdha). Sañcita karmas are Karmas accumulated (Skt. Sañcita) during the past lives of the soul. These Karmas will be in store and wait for the right time to become Prārabdha. The Prārabdha Karmas determine the present life of the soul. ie. the formation of the physical body of the soul, the parents, relatives, the friends etc. The Āgāmya Karmas are the Karmas accumulated by the actions in this birth.

The soul, in order to eradicate all its Karmas, seeks the grace of God. Even if the soul is able to destroy the Sañcita and Āgāmya Karmas, it still has to remain in its physical body till the Prārabdha Karmas are exhausted and the soul becomes a Jīvanmukta. In the Jīvanmukta state, the soul does not get entangled in worldly matters and does not acquire new Karmas.

God's grace in eradicating the Karma of the soul is often spoken of in the Tēvāram. Campantar, in the following lines of his Tēvāram, mentions the grace of God in destroying the Karmas.

aṭaiyum valvin̲ai akala aruḷpavar
.... (II:93:3)

(......... He who bestows His grace to eradicate the strong karmas....)

cittan̲ tan̲ aṭi nin̲aivār
cetipaṭu koṭuvin̲ai tīrkkum
.... (II:93:2)

(He who removes the strong Karmas of those who set their minds at the feet of the Lord)

Appar, in the following verse, repents his accumulation of Karmas:

kal̲ittilēn̲ kāmaven̲n̲ōy kātan̲mai en̲n̲um pācam
ol̲ittilēn̲ un̲kaṇ nōkki uṇarven̲um imai tir̲antu
vil̲ittilēn̲ veḷiru tōn̲ra vin̲ai en̲um carakkuk koṇṭēn̲
al̲ittilēn̲ ayarttuppōn̲ēn̲ atikai viraṭṭan̲īrē (IV:26:7)

According to the Śaiva Siddhānta, the Karmas can be annihilated by prayer and faith in God. Campantar clearly brings out this fact in his line:

aṇṇāmalai toḻuvār viṉai vaḻuvā vaṇṇam arumē . . (I:100:1:4)

KIRIYAI
(Skt. Kriyā)

Kiriyai or Kriyā is one of the four mārgas by which the soul tries to reach God according to the Śaiva Siddhanta. The soul, in this path, serves God in a intimate and loving manner, like a son serves the father. Hence, this Mārga is known as the Sat-putra mārga. It leads the soul close to God (Sāmīpya) The devotee who follows this mārga is involved in learning Jñāna Śastras, the scriptures and performing religious sādhanās. One of the verses of the Tirumantiram of Tirumūlar explains this path as follows:

pūcittal vācittal pōṟṟal ceppiṭal
ācaṟṟa naṟṟavam vāymai aḻukkiṉmai
nēcittiṭaṉṉamu nīrcutti ceytal maṟṟu
ācaṟṟa caṟputtira mārkkam ākumē (Tirumantiram 5:5 Car.2)

(The Satputra mārga is to perform pūja, read the scriptures, praise God, repeat the sacred mantras (japa), meditate, be truthful, be pure in mind, show love to God)

By following the Kriyā mārga, the soul can annihilate its I-ness (Ahaṁkāra) and my-ness (Mamakāra) and have the following five śuddhis:

Bhūta Śuddhi, Ātma Śuddhi, Dravya Śuddhi, Mantra Śuddhi and Liṅga Śuddhi

CAKALAR

Souls which possess all three defilements, the malas, Āṇava, Karma and Māyā, are known as Cakalar.

ÇAÑCITA VINAI
(Skt. Sañcita Karma)

Sañcita Karma is the unexhausted Karma which is accumulated in the past of a soul, whether good or bad, and which still has to be experienced (see Kaṉmam).

CATTINIPĀTAM
(Skt. Śaktinipāta)

Śaktinipāta is the descent (nipāta) of the Grace, (the Aruḷ) of God (Śakti) on the soul. This, in its full effect, takes place after the Iruviṉaioppu. Soon after Śaktinipāta, the soul experiences Guru Darśana. At this state, the soul gives up all attachment to the world, makes all efforts to seek God, the Real, the Supreme. The soul, when awakened, sancitified in spirit with the help of Aruḷ, the divine grace, identifies itself with the Divine through religious practices.

The shower of Grace on the soul takes place gradually, in different stages. There are four stages and they are Manda (slow), Mandatara (less slow), Tivra (intense), Tivratara (very intense). The removal of the Mala from the soul depends on the intensity with which the Aruḷ descends on the soul.

When the divine Grace is Manda (slow), it is said to be Nivṛtti Śakti, the removing power. With the help of Nivṛtti Śakti, the soul is able to discriminate the eternal and the non-eternal and, as a result of this. the soul develops dispassion for sense objects. When the Śaktinipāta is Mandatara, the discriminations and the detachments get confirmed and the Grace here is called Pratiṣṭha Śakti (that which makes firm). The third grade of Grace, Tivra Śaktinipāta, helps the soul attain Śivajñāna, the knowledge of Śiva, instead of Pāśajñāna and Pāśujñāna. Here, the Śakti is known as Vidyā śakti (Wisdom-power). The last state is the Tivratara (very intense) Śaktinipāta where the souls enjoys the bliss of Śiva. The Śakti in this stage is Peace (Śānti). When Tivratara Śaktinipāta is attained, the soul gets its innate vision and longs for the vision of the Lord. In this stage, a part of the Mala of the soul is eradicated.

Sakala souls are entitled to receive Manda and Mandatara Śaktinipāta, whereas the Pralayakala souls are entitled to receive Tivra Śaktinipāta. The Tivratara Śaktinipāta is received by Vijñānakala souls, who are in a stage where all their Malas have been neutralised. The soul is now ready to be initiated into various Dikṣās and obtain the Darśana of the Divine Guru. The Śaktinipāta of God is explained in the following line of Campantar.

viṉaiyāyiṉa tirttu aruḷē puriyum vikirtaṉ

(Campantar I : 70 : 7 :1)

(The one who dispels the Karmas and bestows Grace....)

CARAṆ
(Skt. Prapatti)

Caraṇ (Skt. Prapatti) is an important means (upāya) to attain Liberation (Mokṣa) according to Śrī, Vaiṣṇava philosophy. Bhaktiyoga, or Bhakti, is also considered to be a means to attain the same goal but the Āḻvārs and other Vaiṣṇava philosophers hold that Prapatti is the supreme path to achieve this goal.

The word prapatti is derived from the root "pad" (to move) prefixed with "pra" (in the best manner). Thus, the word means total self-surrender to God, considering him to be the sole refuge. While Bhakti - Yoga is a rigorous discipline which is meant for souls that are highly evolved, Prapatti is meant for all kinds of souls. Prapatti is also known as Śaraṇāgati (seeking refuge), Bharanyāsa (relinquishing the load) Ātmanikṣepa (placing the self at the feet of the Lord) and Sannyāsa (placing one self totally at the feet of the Lord).

The concept of Prapatti has been derived from Upaniṣads. The Śvet. Up (VI. 18) mentions Śaraṇāgati as a means for one who is desirous of Mokṣa. The Upaniṣad speaks of different Vidyās or kinds of meditations, of which one is Nyāsa vidyā, which is equated to Prapatti. The Āhirbudhnya Saṁhitā also describes the various components of Prapatti. The Bhagavadgīta also refers to self-surrender as a means to Liberation. The Carama-śloka of the Bhagavad Gīta (XVIII.66) enjoins one who is desirous of gaining salvation to surrender himself at the feet of the Lord.

In the Śrī Vaiṣṇava philosophy, this concept of Śaraṇāgati is well developed. Prapatti is very clearly differentiated from Bhakti and, infact, some Vaiṣṇava philosophers hold that Bhakti itself leads to Prapatti and that, sometimes, Prapatti also becomes an auxiliary to Bhakti. The latter is called Sadvāraka Prapatti or Aṅga Prapatti. Prapatti as a direct means of attaining Mokṣa is called Advāraka Prapatti or Aṅgī-Prapatti. Here, it is the principal means of attaining Mokṣa.

Though Prapatti is open to all those who aspire to be liberated, there are certain conditions that have to be fulfilled by the Prapitsu, the aspirant for Prapatti. There are two general conditions of eligibility for Prapatti. The first is 'arthitva' or an earnest desire for Mokṣa. The second is 'Sāmarthya' or knowledge of the concept of Prapatti and the capacity to adopt it. Apart from these general conditions, there are two specific conditions for eligibility viz., Ākiñcanya and Ananya - gatitva. Ākiñcanya is the absolute inability to

adopt any other means, such as Bhaktiyoga, for salvation. This is also known as Upāyāntaraṣāmarthyabhāva. (The lack of any other means).

Nammāḻvār points to these two requirements in the following verse (TVM. 2850) in which he describes the episode of Gajendra who sought the help of the Lord, when caught in the jaws of the crocodile:

anṟi maṟṟonṟilam niṉ caraṇē eṉṟ
akaliṟum poykaiyiṉvāy
niṉṟu taṉ nīḷkaḻal ēttiya āṉaiyiṉ
neñciṭar tīrtta pirāṉ
ceṉṟaṅkiṉituṟaikiṉṟa ceḻum poḻil
cūḻ tiruvāṟanviḷai
oṉṟi valañceyya oṉṟumō tīviṉaiy
uḷḷattiṉ cārvallavē.

This episode becomes a metaphor for the soul yearning for Liberation performing Prapatti and Nam. says that, but for the feet of the Lord, he has no refuge.

This verse also illustrates the second requisite viz., ananya-gatitva. Ananya-gatitva refers to the determination not to aspire for any goal other than Mokṣa. It also implies that the mumukṣu would not seek any refuge other than God.

According to the Āhirbudhnya Saṁhitā, Prapatti is a strict spiritual discipline which has six components or aṅgas (ṣaḍvidha śaraṇāgati). According to some, these are five subsidiary components to the principal component ātmā-nikṣepa. The six components are as follows:

1. **Ānukūlya - saṅkalpa** - a conscious determination on the part of the prapanna to perform only deeds pleasing to the Lord.
2. **Prātikūlya - Varjana** - staying away from all such deeds as would displease God.
3. **Kārpaṇya** - an acknowledgement of one's helplessness and a feeling of humility because of the inability to resort to any other means of salvation.
4. **Mahā - Viśvāsa** - A firm faith in God as the only one capable of protecting the soul.
5. **Goptṛtva - Varaṇa** - A formal request to be made to God seeking His protection for liberation.

6. **Ātma nikṣepa** - This is the most important component in which the Prapanna entrusts himself to the protection of God and this is a mental act of self surrender.

Though all the six constituents may not be found in a single hymn of the Āḻvārs, several references may be found in different hymns.

Tirumaṅkai Āḻvār places himself at the feet of the Lord performing the essential component, the ātma-nikṣepa of prapatti, in a verse to the Lord of Naimiśāraṇya.

nampaṉevantuṉtiruvaṭiyaṭaintēṉ . . .
. . . . (Peri. Tiru. 1001)

Ātma Nikṣepa, the principal component of Prapatti, is, in itself, a highly evolved concept. The primary assumption of Viśiṣṭādvaita philosophy is that the individual is caught up in worldly bondage. Through avidyā or lack of true knowledge, one assumes that the soul belongs to oneself and, thus, becomes prey to Ahaṁkāra or egoism. But, the soul is a property of God in reality. Only from realizaiton of this factor, with the help of a preceptor, can the Ahaṁkāra be destroyed. When Jñāna has thus been gained, it leads to ātma-nikṣepa because the individual has no power to protect what is not his in the first place. Thus, ātma-nikṣepa is a state of mind which comprises of three acts (notional):

a) **Svarūpa - samarpaṇa** - The realisation that the soul is the property not of the individual but of God.

b) **Bhāra - samarpaṇa** - The realisation that the protection of the soul is to be entrusted to its rightful proprietor, God.

c) **Phala - samarpaṇa** - The knowledge that the joy derived from the protection of the soul is not enjoyed by the individual, but by God.

The concept of Ātma-nikṣepa finds its prototype in the Upaniṣid texts.

The Āhirbudnya Saṁhitā XXXVII. 31 describes it thus:

tvamevopāyabhūto me bhaveti prārthanā matiḥ /
śaraṇāgatirityuktā sā deve asmin prayujyatā //

Another verse quoted by Vedānta Deśika in Rahasyatraya sāra (XXVIII.) says:

ananyasādhye svābhīste mahā viśvāsapūrvakam /
tadekāpayatā - yāñcā prapattiḥ śaraṇāgatiḥ //

Nam. refers to the false notion held by an individual that the soul is his own in a verse (TVM. 2290) thus :

yāṉē eṉṉai ariyakilātē
yāṉē eṉtaṉatē eṉriṟuntēṉ
yāṉē nī eṉuṭaimaiyum nīyē

In this verse he also says that when this false notion was removed he attained the true realisation that he and his soul both belong to God. In another verse (TVM. 2093: 1-2), he stresses the importance of laying onself completely at the feet of the Lord thus:

.... ummuyir
vīṭuṭaiyāṉiṭai vīṭucceymiṉē

Further, Ātma-nikṣepa presupposes renouncement of three types of Ahaṁkara or egoism.

a) **Kartṛtva tyāga** - relinquishing the notion that the individual initiates or performs all action, including Ātma-nikṣepa itself, because of the realisation that the ability to perform action is bestowed by God.

b) **Mamatā tyāga** - renunication of the Ahaṁkāras that stem from the notion that the action of ātma-nikṣepa belongs to the individual. This Ahaṁkāra is wiped away when the individual realises that all action is caused by His will and grace.

c) **Phala - tyāga** - renunciation of the notion that the fruit of action of ātma-nikṣepa, that is Mokṣa, is for the Prapanna himself. In reality the mumukṣu is only a pretext (vyāja) and Mokṣa cannot be attained without God's Grace.

Thus, ātma-nikṣepa performed with the giving up of these three egoisms and with the fulfillment of the six (or five) constituents, is called Sāṅga-prapatti.

Further, Prapatti can be performed either by oneself or through an ācārya. When prapatti is performed by the individual himself, who recites the prescribed prayer with the help of a qualified ācārya, it is called 'Uktiniṣṭha Prapatti'. It can also be performed by the ācārya on behalf of the individual and this is called Ācārya niṣṭha- Prapatti'. An individual who has performed

Prapatti, either by himself or through the ācārya, is called a Kṛtakṛtya, one who has done what is to be done.

However, there are some controversies regarding the theory of Prapatti. For instance, some sects hold that prapatti does not necessarily mean fulfilling Ṣaḍaṅga Yoga, because God should not expect such an elaborate discipline from his devotees. They argue that mere self-surrender should be enough. They also hold that mere faith in God should be enough and ātma-nikṣepa as a formal act may not be necessary. They believe that the Grace of God is showered unconditionally, that is, his Grace (Kṛpā) is Nirhetuka, and that Mokṣa can be attained without any Sādhana. But, another sect argues that compassion or Grace is shown only as a response to some good act by the individual and, thus, the Grace (Kṛpā) of God is Sahetuka.

The term 'Caraṇ' occurs in a verse in Nammāḻvār TVM (2599: 1-2) thus:

> .... eṉakku niṉ patamē caraṇākat tantoḻintāy uṉakkōṟkaim
> māṟu nāṉonṟilēṉ enatāviyum uṉatē....

(......you (Nārāyaṇa) gave me your feet as the refuge. I have no way of repaying this benevolence. My soul is yours....)

Nammāḻvār, in another context, says that his only resort is the feet of the Lord Nārāyaṇa.

> uḻalai eṉpiṉ pēycci mulaiyūṭ
> avaḷaiy uyir uṇṭāṉ
> kaḻalkaḷ avaiyē caraṇākak koṇṭa
> kurukūr caṭakōpaṉ
> .... (TVM 2611)

(I, Kurukūr caṭakōpaṉ, who took refuge at the feet of the one (Kṛṣṇa) who ended the life of the pēycci (Pūtanā) by sucking her breasts ....)

(see also. Nam. TVM : 2622, 2633).

CARIYAI
(Skt. Caryā)

According to the Śaiva Siddhanta, Cariyai is one of the four mārgas by which the soul reaches God. The other three are Kiriyai (Skt. Kriyā), Yokam (Skt. Yoga) and Ñāṉam (Skt. Jñāna). The souls which are in the Mantatara cattiṉipātam (Skt. Mandatara Śaktinipāta) practise cariyai (See Cattiṉipātam).

In this mārga, the soul serves God like a personal attendent serves his master and, hence, this mārga is also known as Dāsa Mārga. This Mārga brings purity to the soul and it includes all types of activities performed by the physical body. The devotee who practises Cariyai takes the idol itself to be God and treats it as a human being attending to all activities necessary to keep the God comfortable. Visiting temples, cleaning, sweeping and washing the temple, gathering suitable flowers for the pūja and weaving them into garlands, lighting the lamps, fetching water for the abhiṣeka of the deity, ringing the temple bells, singing the glory of the God through devotional hymns etc. are some of the duties in the Caryā Mārga.

The life of Appar is one of the best examples for the Caryā Mārga. The following verse of his explains the duties performed by him in order to reach God:

calam pūvoṭu tūpam maṟantaṟiyēṉ
tamiḻoṭu icaipāṭal maṟantaṟiyēṉ
nalam tīṅkiṉum uṉṉai maṟantaṟiyēṉ
uṉ nāmam eṉ nāvil maṟantaṟiyēṉ
.... (IV : 1 : 6)

He says that he never forgets to offer water, flowers and incense and to sing Tamil songs. He further says that he remembers God in joy and distress and praises the Lord.

The nāyaṉār Campantar also refers to the Caryā mārga in the following lines:

poṉ aṭiyē paravi nāḷum pūvoṭu nīr cumakkum
niṉ aṭiyār iṭar kaḷaivāy ... (I:52:3:3-4)

(Remove the troubles of the devotees who praise your feet and bring water with flowers for your abhiṣeka ......)

The following lines of Appar also reveal the intensity with which he was involved in the Caryā mārga:

Kaippōtu malar tūvi kātalittu vāṉōrkaḷ
muppōtum muṭicāyttu toḻa niṉṟa mutalvaṉaiy
appōtu malar tūvi aimpulaṉum akattaṭakki
eppōtum iṉiyaṉai eṉmaṉattē vaittēṉē (Appar IV:7:3)

See also IV : 77 : 3 : 1 -2.

This mārga leads the soul to become an inhabitant of God's world and it is known Cālōkkiyam (Skt. Sālōkya).

CANMĀṚKAM

(Skt. Sanmārga)

Sanmārga is one of the four mārgas and it is the path of Jñāna (see Ñāṉam).

CĀKKIRAM

(Skt. Jāgra)

This is one of the five avasthās the soul undergoes in the body. In the Jāgrāvasthā, i.e., in the waking state, the soul lives in the physical consciousness.

CĀLOKAM

(Skt. Sāloka)

The soul which follows the Dāsa mārga attains Sāloka, (living in the same world as Śiva) (See Dāsa mārga).

CIVŌKAMPĀVAṈAI

(Skt. Śivohambhāvanā)

Śivohambhāvanā is the practice adopted for union with Śiva (See Ñāṉam).

CĪVAṈ MUTTI

(Skt. Jīvanmukti)

Cīvaṉ mutti (Skt. Jīvanmukti) is the final spiritual state in an individual says Śaiva Siddhānta. The souls, in this stage, are called Jīvan muktas who do not have any distinction between good and evil. They have no duties to perform and they do not look to the fruits of merits or for the fruits of demerits. They are also known as Ñāṉattai-uṭaiyōr. The soul, in this stage, becomes free from the bondage of all three Malas, the Āṇava, Karma and Māyā and it is in a state to commingle with the Pati, the Lord. Though they are free from the three malas, they require the company of fellow Jīvan muktas, proper environment, and constant worship of God. Jīvan Mukta, on leaving this world, attains Sāyujya, oneness with God. In this world, their actions are always in utter disregard of their fruits. Their experiences and the teaching are the sacred scriptures of religion.

ÑĀNAM

(Skt. Jñana)

Jñāna Mārga is the path of wisdom. After being well established in Caryā, Kriyā and Yoga mārgas (see Cariyai, Kiriyai and Yōkam) a devotee is eligible to follow the Jñāna mārga. A devotee who follows Jñāna mārga should be proficient in all the arts and sciences, Vēdas, Upaniṣads and Purāṇas. The soul, in this path, reaches Śiva and has no distinction between Jñātru, Jñāna, and Jñeya. The soul also gradually attains complete intellectual and spiritual communion with God. This path is compared to the relationship existing between a husband and wife and is also called Sanmārga. In this stage, the soul is able to eradicate most of its bondages to the physical universe of desires and aversions and attain self knowledge. The soul gets Śivadarśana and identifies itself with Śiva by the practice of Śivohambhāvanā (Śivah + aham + bhāvanā). When the soul is completely immersed in Śiva, it dwells in Śiva and Śiva dwells in it. This is the final spiritual perfection a soul can attain in this world. This state is called Jñāna Mukti as liberation is achieved while living in this earth. A good example for such a state is seen in the following verse of Appar.

munn̲am avanuṭaiya nāmaṅ kēṭṭāḷ
    mūrti avan̲ irukkum vaṇṇam kēṭṭāḷ
pin̲n̲ai avan̲uṭaiya ārūr kēṭṭāḷ
    peyarttum avan̲ukkē picciyānāḷ
an̲n̲aiyaiyum attan̲aiyum an̲r̲ē nīṭṭāḷ
    akan̲r̲āḷ akaliṭattār ācārattait
tan̲n̲ai marantāḷ tan̲ nāmaṅkēṭṭāḷ
    talaippaṭṭāḷ naṅkai talaivan̲ tāḷē (VI:25:7)

According to Śaiva Siddhānta, after death, those who practise Caryā attain Sāloka Mukti, Kriyā attain Samīpya Mukti, Yōga, Sārūpya Mukti and Jñāna, Sāyujya Mukti.

TĪKKAI

(Skt. Dīkṣā)

Tīkkai is the imparting of Mantra by the Guru to the disciple. This is given to a soul in order to destroy the impurities of the soul and to impart knowledge. In this process, the soul is, by the grace of God, metamorphosed and the veil of bondage is removed. Dīkṣās are of seven kinds :

1. Nayana Dīkṣā (occular instruction)
2. Sparśa Dīkṣā (tactile instruction)

3. Vācaka Dīkṣā (oral instruction)
4. Śāstra Dīkṣā (scriptural instruction)
5. Mānasa Dīkṣā (mental instruction)
6. Yōga Dīkṣā (instruction through Yoga) and
7. Hotri Dīkṣā (detailed formal initiation with the help of rites, homa etc)

Of these seven Dīkṣās, the first six are imparted to the mature souls and the last, the Hotri Dīkṣā, is given to the souls which are not so mature as to receive the grace of God.

TIRUMAṄKAI
(Skt. Śrī, Lakṣmī)

Other names : Ramā, Mā, Kamalā, Indirā, Padmā, Maṅgalā, Devatā, Padmālayā, Haripriyā etc.

Śrī is the consort of Viṣṇu. She emerged along with other precious things from the Ocean of Milk (Skt. Kṣīrasāgara) when it was churned by the Devas and Asuras for obtaining Amṛta. She was extremely beautiful and while all the sages gave her various gifts, she wished to be Viṣṇu's wife and He placed her on His chest. Some accounts refer to her as one of the mind-born daughters of Brahmā. She is the goddess of wealth, splendour and prosperity. She is also called Padmā (as she appeared carrying a lotus). Whenever Viṣṇu incarnates Himself on earth, she too takes birth to wed Him. Thus, Sītā, Vedavatī and Tulasī are identified with her. In iconographic representations, Śrī carries a lotus in the right hand and a Bilva fruit in the left hand.

Peri. refers to the goddess thus: "Śrī, who sits on a lotus, gave a gift of a Tulasī garland and a head ornament of karpagam to the child Kṛṣṇa" (50: 1-3):

kāṉ ār naṟu tuḷāy kai ceyta kaṇṇiyum
vāṉ ār ceḻum cōlaik kaṟpakattiṉ vācikaiyum
tēṉ ār malar mēl tirumaṅkai pōttantāḷ

The Br.P. (IV. 9.76) refers her birth from the Ocean of Milk thus :

Tato vikasita ambhoja vāsinī varadāyinī /
utthitā padmahastā śrīh tasmāt kṣira mahārṇavāt //

Śrī is an integral part of Nārāyaṇa, the Parabrahman, according to the Śrī vaiṣṇava philosophers like Ramānuja and Vedānta Deśika. But the role of Śrī or Lakṣmī has been a much debated topic, as the Teṉkalai sect holds that

she has limited functions and that She cannot grant liberation. The Vaṭakalais, however, make her coeval with Viṣṇu and ascribe all powers to her including the conferring of Mokṣa.

Śrī, as the consort of Viṣṇu, is known since the time of the Vedas. The Puruṣa Sūkta of the Ṛgveda Khila mentions Śrī and Hrī as the two consorts of Viṣṇu. The Śrīsūkta says that she controls all the Jīvas.

īsvarīm sarvabhūtānām tāmihopahvaye śrīyam

The Vi.P. (I.8.17) explicity states that Śrī is as all pervasive as Viṣṇu is:

nityaiveṣa jaganmātā viṣṇoh śrīranapāyinī /
yathā sarvagato viṣṇuh tathaiveyam dvijottama //

The words Śrī and Lakṣmī have been interpreted in several ways. The Pāñcarātra saṁhitās give six etymological interpretations to the name Śrī:

1. From the root 'śru' (to listen), it is interpreted as one who listens to the pleadings of the devotees.
2. From the causative form of the verb 'śru' (Skt. śrāvayatī), the word is interpreted as the one who causes Viṣṇu to hear the prayers of the devotees.
3. From the root 'śru' meaning to 'serve' or 'resort to', Śrī is called so because she is approached by her devotees (Skt. śrīyate).
4. From the same root, the word is also interpreted as one who seeks the Lord on behalf of the devotee (Skt. śrayate).
5. From the root 'śṛ' (to remove), Śrī is one who removes the sins of the souls (Skt. sṛṇāti).
6. From the root 'śriṅ' which also means 'to cause expansion' the word is interpreted as the one who expands goodness in the world (Skt. śriṇāti).

The word 'Lakṣmī' is also used for 'Śrī' and is found in the Puruṣa Sūkta (Yajurveda recension II.6) thus:

"hṛīscate lakṣmīśca patnyau"

The R.V. (X71.2) also refers to Lakṣmī thus :

"bhadraiṣām lakṣmirihitādhi vācī"

The term Lakṣmī is also loaded with meaning and is interpreted by Yāska (Nirukta IV. 9) in seven ways.

1. From 'lab' (to acquire), the goddess is called Lakṣmī because she was acquired by Viṣṇu.

2. She serves as a mark of identification for Viṣṇu and from the root 'lakṣ', which means 'mark', she is called Lakṣmī.

3. She is sought after (Skt. lap) by her devotees and, therefore, is known as Lakṣmī.

4. The name also refers to her permanent presence on the chest of Viṣṇu (lānchana).

5. From 'laṣate', the name refers to Her lustre with which she illuminates the universe.

6. She is known as Lakṣmī from 'layate' because of the eternal association with Viṣṇu.

7. Finally, the word is also derived from 'lajjate' which refers to her modesty that is, though she grants boons to her devotees, she, in her modesty, is not satisfied with her bounty.

However, the term Lakṣmī is commonly understood as referring to one who has auspicious qualities (Lakṣaṇavatī) or the one who is sympathetic towards all living beings.

The followers of Yāmuna, Rāmānuja and Vedānta Deśika hold that Śrī is inseparable from Viṣṇu. She is Īśvarī or the Supreme Ruler of the Universe just as Viṣṇu is the Īśvara. She possesses all the attributes possessed by Viṣṇu and her essential nature (svarūpa) is similar to that of Viṣṇu. They also attribute Dayā (compassion), Kṣamā (forgiveness) and Vātsalya (parental affection) especially to Śrī. By mutual consent, Viṣṇu performs certain functions like punishing (daṇḍa-dhāratva) which is not performed by Lakṣmī, who is naturally inclined towards forgiveness. She never knows what anger is (nityam ajñatanigrahā). She is Anapāyini or inseparable from Viṣṇu. The position occupied by Lakṣmī is one of the principal points of disagreement between the Teṉkalai and Vaṭakalai sects of Vaiṣṇavism. Maṇavāḷamāmuṉi (who represents the Southern school) does not agree with this view. He contends that Śrī is a subordinate deity. According to him, Śrī is aṇu (finite) and is, therefore, only a jīva. He believes that Śrī becomes Vibhu only through her infinite knowledge (which is possible

for any of the individual Jīvas) or through her special powers (Śaktivaśāt). He refuses to accept the idea of Śrī being a part of Supreme Reality because that would result in duality (Īśvaradvītva). To him, she only intercedes on behalf of a devotee, and, without her intercession, an individual cannot attain Mokṣa. She is, by herself, incapable of granting liberation. For her mediacy which is accepted by both the Vaṭakalais and the Teṉkalais, she is technically called "Puruṣakāra". Regarding the question of duality that arises if one accepts the theory that Śrī is equal to Viṣṇu, some solutions have been offered. Śrī is an asādhāraṇa dharma, that is, essential quality or characteristic of Viṣṇu, distinguishing Him from other deities. She is the Śakti of Viṣṇu and, thus, is an integral part of His person. She undertakes the function of intercession and service to Viṣṇu voluntarily. So, even though she serves Viṣṇu, it is a voluntary service (aicchika-śeṣatva) undertaken with mutual consent and, so, does not diminish her importance or supremacy in any way. She is Ekona śeṣiṇī or the one served by all except one (Viṣṇu). Viṣṇu, on the other hand, is Sāraśeṣi because all in the universe, including Lakṣmī, are subservient to Him.

There are several references to Lakṣmī in Tamil Literature prior to the Āḻvārs. She is often referred to as 'Tiru', 'Ceyyāḷ' and 'Ceyyōḷ' Kali. says that Lakṣmī resided on the chest of Māyavaṉ (Viṣṇu):

"Māyavaṉ mārpiṉ tiru" (Neytal. 28.64)

The Mullai. also describes Viṣṇu as embracing Lakṣmī with His arms marked by the discus and conch:

..........nēmiyōṭu
valampuri poṟitta mātāṅku taṭakkai
nīrcela nimirnta māal : ...... (Mullai 1-3)

The Pari. also refers to Viṣṇu as the Lord of Tiru (Lakṣmī) thus :

Tiruviṉ kaṇavā (Pari. 3.90)

The Kali. (Pālai) gives a description of the beautiful Lakṣmī comparing the sand on the banks of the river Vaikai to her thus :

ceyyavaḷaṇiya kalat tāramōṭaṇikoḷpu
toyyakantāḻnta katuppupōl tuvarmaṇal (Pālai: 3.90)

In a verse in Malaipaṭukaṭām, the king Naṉṉaṉ is extolled as having a chest that is the residence of 'Tiru' and is known world-wide, indicating his splendour and wealth:

cerunaikkup pukalan tiruvār mārpan (Malaipaṭukaṭām. 356)

In the Cilap. (1.1.26) while introducing the heroine Kaṇṇaki, Iḷaṅkōvaṭikaḷ compares her to Lakṣmī thus :

Pōtilar tiruviṉāl pukaḻuṭai vaṭivu. .

PACU
(Skt. Paśu)

Paśu, the soul, is involved in various types of endeavours but is, all the time, guided by the will of God, the Pati. The will of God is known as Anugraha Śakti. As the soul is fettered with bonds, it is made to experience the effect of its deeds, both good and bad, and the soul is also provided with the appropriate body, senses and things of the world (Skt. Tanu, Karaṇa, Bhuvana). When the soul eradicates its fetters and attains maturity, that is, equanimity to look at all things alike, the Pati, God, bestows His Grace, and the soul attains blissful nature, liberation or Mukti.

Souls are infinite in number and from the beginning they are in contact with Āṇavamala. These souls come into existence by the Grace of God. According to the intensity of the malas, the souls are divided into three groups : the Vijñānakalas, Pralayakalas and Sakalas. Vijñānakalas are the souls which possess only Āṇavamala. The souls with all the three Malas, the Āṇava, Karma and Māyā are the Sakalas.

When the soul is in contact with the physical body (Tanu) the organs of knowledge and action (Karaṇa), the objective world and objects of enjoyment (Bhuvana), it experiences worldly knowledge, pleasure and pain. It also passes through five different conditions (Avasthās). They are :

Jāgra	-	the waking state
Svapna	-	the dream state
Suṣupti	-	the dreamless state
Turīya	-	the deep sleep and
Turīyātīta	-	the state beyond deep sleep.

Through various births and deaths, the soul exhausts its Karmas and, by God's Grace, it attains Mokṣa, liberation.

PAṬAITTAL
(Skt. Śṛṣṭi (creation))

According to the Śrīvaiṣṇava philosophy, there are three Realities or Tatvās. They are Īśvara, the Supreme Lord, Cetana, also called Cit or Jīva,

which is the individual soul and Acit or Acetana, insentient cosmic matter. The last word is formed by adding the negative prefix 'A' to 'cit' or 'cetana', meaning consciousness or that which is endowed with consciousness.

The Acetana Tatva is divided into three catagories: Prakṛti, Śuddha sattva (or Nitya vibhūti) and Kāla. The evolution of the material universe from Prakṛti is described in an elaborate manner. The process of evolution of the twenty-four tattvās - Prakṛti, Mahat, Ahaṁkara, Manas, the five Karmendriyas the five jñānendriyas, the five Tanmatras and the five Bhūtās - is called Samaṣṭi Śṛṣṭi. The word Prakṛti itself means that which gives rise to or undergoes several modifications. Vedānta Dēśika derives the word Prakṛti thus:

Vikārān prakaroti iti prakṛtiḥ

Prakṛti is the primordial matter from which this universe is derived. Prakṛti is inanimate matter and it conceals the true nature of God from the souls that are born. The concept of a primordial substance from which this universe evolves is found even in the Upaniṣads. The Śv. Up. (IV.10) refers to Prakṛti as Māyā because it gives rise to various objects of this universe. Prakṛti is also called 'avidyā'. The term 'avidyā', as used by the Advaita school of philosophy, refers to the ignorance that creates the illusory entity 'Jīva' from Brahman. But, in the Śrī Vaiṣṇava philosophy, 'avidyā' means that which obstructs true knowledge. Thus, Prakṛti is the entity which obstructs the soul from realising God.

Prakṛti has three guṇas (attributes). Strictly speaking, they are not attributes but tendencies. Therefore, Prakṛti is also referred to as Triguṇa. The three guṇas are Sattva, Rajas and Tamas. The Sattvaguṇa is characterised by bliss and radiance and is conducive to true knowledge. Rajas stands for action and also causes attachment and sorrow. Tamas is associated with inactivity. These three guṇas are found in varying proportions in the objects of this universe. During dissolution, these three guṇas are in a state of equilibrium. Creation begins when this equilibrium is disturbed. Therefore, during dissolution, Prakṛti is Avyakta or unmanifest. It becomes Vyakta or manifest when there is creation. Prakṛti is liable to modification and is the cause of evolution. When evolution begins because of the disturbance in the state of equilibrium, Mahat is the first tattva to evolve. Mahat is equated with Buddhi (intellect). Mahat helps the Jīva to take decisions and is also of three types: Sātvika, Rājasa, Tāmasa.

Ahaṁkāra evolves from Mahat. This Ahaṁkāra is not to be confused with ego or self-awareness. Here, Ahaṁkāra is a tattva that influences the

Manas to consider the physical body to be the Ātma. Ahaṁkāra is also of three types-Sātvika also called Vaikārika, Rājasa known as Taijasa and Tāmasa also called Bhūtādi. The Vaikārika and the Bhūtādi undergo modification to give rise to the sense-organs, Manas, the five subtle Tanmātras and the five gross elements. Taijasa ahaṁkāra merely helps the other two in this process, without itself undergoing any modification.

The five Jñānendriyas, the five Karmendriyas and the Manas evolve from the Vaikārika or Sātvika ahaṁkāra. The Manas (mind) is the Antara (inner) indriya while the Jñānendriyas and Karmendriyas are the Bāhya or external organs. Manas (mind) controls the Bāhya indriyas. Manas also is known by different names according to its functions. It is known as Buddhi when it helps in the process of decision making, as Citta when it participates in the thinking process, and as Ahaṁkāra, when it gives rise to attachment. But, it can also lead to salvation when it draws the Indriyas away from worldly desires. It is the mind that binds a man or liberates him, according to the Upaniṣads.

The five Karmendriyas (organs of action) are Vāk (speech), Pāṇi (hand), Pāda (foot), Pāyu (excretory organ), and Upāstha (reproductory organs). The Jñānendriyas (organs of perception) are Śrotra (ear), Tvak (skin), Cakṣus (eye), Nāsikā (nose) and Jihvā (tongue).

The Rājasa ahaṁkāra helps the Tāmasa ahaṁkāra to produce the five elements (pañca-mahā-bhūta) with the five Tanmātras (the subtle elements). The five tanmātras are the Śabda, Sparśa, Rūpa, Rasa and Gandha tanmātras. From these tanmātras the five gross elements, namely Ākāśa, Vāyu, Tejas, Jala and Pṛthvi, are produced.

Thus, the process of Samaṣṭi śṛṣṭi (aggregate creation) is completed. Then, the subsequent process of Vyaṣṭi śṛṣṭi (or individual creation) begins. The first step in this process is called Pañcīkaraṇa (quintuplication). In this, each of the five mahā-bhūtas is divided into two equal halves. With one half of one elment one-eighths of the other four elements are added. Thus, Pṛthvi would be made of half of Pṛthvi one eighths each of Ākāśa, Vāyu, Tejas and Jala and so on. It is still called Pṛthvi after its major constituent. Thus, each of the Mahābhūtas is quintuplicated with half of itself and one-eights of the other four bhūtas. From these five elements, all the materials of this world are made. Therefore, it is called Pañcabhautika. It is also called Prākṛta, since Prakṛti is the primary cause in its evolution. But, Prakṛti is activated only because Īśvara (God) orders the universe to be created in order to give the Jīvas an opportunity to eradicate their karma (see viṉai). As distinguished

from the Sāṅkhya system, where Prakṛti undergoes mutation merely by the proximity of Puruṣa in the Śrī Vaiṣṇava philosphy, the first disturbance (ādya parispanda), which sets in motion the process of evolution in Prakṛti, is caused by the Will of the Lord only. Therefore, from Prakṛti, the twenty four tattvas evolve and creation is completed. Apart from these twenty four tattvas, Jīva or ātma is said to be the twenty fifth tattva and Iśvara, the twenty sixth tattva.

Nārāyaṇa is extolled as the creator of the universe and as the One who existed before creation in a verse in the TVM of Nammāḻvār thus:

> oṉṟum tēvum ulakum uyirum maṟṟum yātumilla
> aṉṟu nāṉmukaṉtaṉṉōṭu tēvarulakōṭuyir paṭaittāṉ (2513:1-2)

(He (Nārāyaṇa), who existed when the Gods, the universe, and all other creations did not exist and who created Brahmā, the world of the devas and all other creatures).

PATI

The Supreme Being, Lord of Soul.

In the Śaiva Siddhānta, Śiva is the 'Pati' and He is also the Lord of the Souls (Paśu). Tēvāram hymns also refer to Śiva as Pacupati. He is also known as Civaṉ, Paracivaṉ and Caccitānantam. The term Saccidānanda, the Sanskrit form of Caccitānantam, contains three terms, Sat, Cit and Ānanda. Since the Supreme Being exists in his own right, he is called Sat (The soul and the world have a dependent existence). Since He is self luminous, He is known as Cit and as He is infinitely blissful, He is also Ānanda. He has neither beginning nor end and has neither form nor formlessness.

According to the Śaiva Siddhānta, God is defined in two ways, the one is the Svarūpalakṣana (the transcendental state) and, the other, the Jaḍasthalakṣaṇa (the immanent aspect). God, in the Svarūpalakṣaṇa, is defined as Pure Being. He is neither with form (Rūpi) nor is formless (Arūpi). He is neither intelligence (Cit) nor matter (Acit). He does not, according to this definition, create or sustain or perform any other functions. In this state, He is also known as Niṣkala i.e. beyond qualities.

In the Jaḍashtalakṣaṇa, Śiva is defined according to the relationship he has to the souls and the world of matter. He is the efficient cause of the universe and His instrumental cause is Śakti. He performs the following five acts: Creation (Sṛṣṭi) Sustenence (Sthiti) destruction (Saṁhāra), Obscuration (Tirodhana) and Bestowal of Grace (Anugraha). These five acts are referred to as Pañcakṛtyas. To enable the souls to get rid of their bondage of Āṇava and attain liberation (Mukti), God, out of Māyā, provides bodies and objects

of enjoyment. Since God here is possessed of qualities, he is referred to as Sakala as against Niṣkala. The changes in the world do not in anyway influence Him. His fivefold actions are often referred to by the Nāyaṉmārs. The following line of Campantar refers to the Bestowal of Grace by Śiva on His devotees.

aṭiyārkku aruḷ ceyvāṉ (81 : 10)

(. . . the one who bestows grace to his devotees . . . . . .)

uḷkit toḻuvārkaṭku
aruḷ ceyyum pemmāṉ (I:14 : 6)

(He who bestows grace on the devotees who worship him with sincerity . . . .)

Śiva is characterised by eight guṇas. They are:

1. Absolute self control	(Taṉvayattaṉātal)
2. Absolute purity	(Tūyauṭampiṉaṉātal)
3. Absolute intuition	(Iyaṟkkai uṇarviṉaṉātal)
4. Omniscience	(Muṟṟumuṇartal)
5. Absolute freedom	(Iyalpākavē pācaṅkaḷiṉṉīṅkutal)
6. Boundless grace	(Peraruḷuṭamai)
7. Omnipotence	(Muṭivil āṟṟaluṭamai)
8. Boundless happiness	(Varampiliṉpamuṭamai)

The Tēvāram lines

iṉṉaruṅkuṇattar (II:69:1-3)

eṇkuṇaṅkaḷum . . . . arivōṇṇā . . (I:131 :1-1)

of Campantar refer to His eight qualities. The lines,

Kaḻal uḷkavallār viṉaikaḷ keṭututal
ceyya vallāṉ . . . . (111 : 62 : 3-1)

Kaḻal paravuvār viṉai keṭa aruḷpuri
toḻiliṉar . . .. (III : 88 : 6:3-4)

of Campantar also refer to His Grace which annihilates Karma, one of the three defilements. The lines,

taṉṉopillāt tūyavaṉ (I : 113 : 2 : 1-2)

tāyākiya ulakaṅkaḷai nilai pērucey talaivaṉ (I:15:3:3)

of Campantar explain his quality of Absolute Purity and His act of sustenance.

PATTI
(Skt. Bhakti)

The term 'Bhakti' is derived from the root 'bhaj' meaning 'to serve'.

Bhakti is understood as love towards the respected or elderly 'mahanīyaviśayeprītiḥ.'

The Tamil equivalent of Bhakti is 'a<u>n</u>pu'. A<u>n</u>pu means attachment love, and grace. The word 'Kātal' is also substituted for 'a<u>n</u>pu'.

In Vedic literature, often, Gods are invoked and praised for their attributes, with affection. R.V. 5.25.4 refers to Agni with affection and asks people to worship him. The same kind of prayers and hymns occur for Rudra, Indra and Varuṇa.

In the Mbh., there are several stories and instances which speak about Bhakti. In the Bhagavad Gīta, Bhakti is spoken of as a path which leads to the Supreme Being. It also talks about the mutual love between God and men. (18.6.5).

It is believed that the Tamil Bhakti movement started as a reaction against Jainism and Buddhism and, later, spread to other parts of India.

The 'Śṛtaprakāśika (I.1.1) defines Bhakti as meditation with devotion or affection :

snehapūrvam anudhyānam bhaktirityabhidhīyate /

The Bhā.P (VII. 5.23) lists nine modes of Bhakti thus :

śravaṇam kīrtanam viṣṇor smaraṇam pādasevanam
arcanam vandanaṁ dāsyam sakhyam -
ātmanivedanam
iti pumsārpita viṣṇau bhaktiścen-navalakṣaṇāḥ. . .

The nine modes listed here are as follows :

1.	Śravaṇa	- listening to the greatness of God
2.	Kīrtana	- singing His greatness
3.	Smaraṇa	- deep contemplation of God
4.	Pādasevana	- performing service to God
5.	Arcanā	- worshipping with flowers

6.	Vandana	-	paying obeisance to God
7.	Dāsya	-	feeling of humility and dependence on God
8.	Sakhya	-	feeling close to God
9.	Ātma nivedana	-	self-surrender

The Padma purāṇa mentions Bhakti as born in the Dravidian land (189.51, Uttarakāṇḍa).

Śaiva theory of Bhakti

There are four modes of Bhakti - Cariyai (Skt.Caryā), Kiriyai (Skt. Kriyā), Yōkam (Skt. Yoga) and Ñāṉam (Skt. Jñāna). These four paths represent four kinds of Man - God relationship. Caryā is the Dāsamārga, where the devotee is a servant and the God, his master.In Kriyā, the devotee is the son while God is the father. In Yoga, the relationship between the human and the God is like that between friends. In the Jñāna mārga, the devotee attains liberation by meditating on God and through knowledge.

Tirumurukāṟṟuppaṭai is one of the earliest Tamil works, belonging to the Caṅkam collection, to speak about Bhakti. It states that, in order to reach the feet of God, a devotee should adapt the path of good deeds, receive true knowledge and worship him. (62, 63, 64, 65, 221).

Though the name Śiva does not occur directly, in the Paripāṭal, there are hymns which state that the feet of Śiva is more important than all worldly thing (5 : 78-80). It further mentions that in order to transcend the cycle of birth, death and rebirth one should reach the feet of God (18 : 54-6; 21 : 68-70).

Bhakti was further developed in the works of Kāraikkāl ammaiyār who belonged to the 6th century A.D. Her works, Arputattiruvantāti, Tiruviraṭṭai maṇimālai and Tiruvālaṅkāṭṭu mūtta tiruppatikam, describe her bhakti to Śiva.

Kāraikkāl ammaiyār was followed by the composers of the Tēvāram.

Campantar describes Bhakti in his Namaccivāyappatikam thus:

Kātal āki kacintu kaṇṇīr malki
Ōtuvārtammai naṉ neṟikku uyppatu
Vētamnāṉkiṉum meypporuḷ āvatu
Nātaṉ nāmam namaccivāyavē (III:49.1)

Appar also describes the process of Bhakti in his Tiruaṅkamālai thus:

> kaikāḷ kūppit toḻir kaṭimāmalar tūvi ninṟu
> paivāyp pāmpu arai ārtta paramaṉai kaikaḷ kūppit toḻir (IV:9:7)

Vaiṣṇava theory of Bhakti

Bhakti, also called Bhakti Yoga and Upāsanā, is one of the two means of attaining Mokṣa, the other being Prapatti. Prapatti is favoured more by some Vaiṣṇava philosophers who look upon Bhakti Yoga itself as a path leading to Prapatti. But, more generally, Bhakti is recognised as a sādhana or upāya (means), a religio-spiritual discipline, to attain Mokṣa.

Bhakti, in the sense of devotion to a chosen deity, is a common concept. But, in Vaiṣṇavism, Bhakti takes on a specialised meaning as a specific process and discipline leading to Mokṣa. One who adopts Bhakti Yoga as the Upāya for Mokṣa has to first observe strictly all the duties and rites enjoined by scriptures and this is called Karma-yoga. This leads to true knowledge and constant meditation (Jñāna-yoga). When the individual has attained Jñāna, he has a direct vision of the self (ātmāvalokana). This leads to Bhakti Yōga, which is unceasing meditation and devotion to God till true realisation is attained. But this path may not lead to Mokṣa in a single life. One has to be firm in Bhakti-yoga till all the Prārabdha Karma is destroyed. The eradication of Prārabdha karma may take several lives to be completed and, thus, the attainment of Mokṣa may take a long time. Prapatti, on the contrary, is considered to be the quicker means because Mokṣa can be attained in a single birth by performing Prapatti. Further, Bhakti-yoga can be practised only by the highly evolved souls, but Prapatti can be practised by all kinds of souls.

Bhakti-yoga itself is called Sadvāraka prapatti or Aṅga-prapatti because Bhakti-yōga is a part of Prapatti.

Rāmānuja, the Vaiṣṇava philosopher who came after the Āḻvārs, deals with Bhakti in great detail. According to him, there are four phases in Bhakti. The first phase is 'bhakti' in its most commonly understood sense of devotion to God. The second phase is called Para-bhakti. This is a more perfected form of primitive devotion and is attained only when the bhakta is successful in both karma-yoga and jñāna-yoga. In this stage, the bhakta has a mental

perception of God but has not actually had a direct vision of God. This is called darśana-samānākārajñāna or perception that is equal in form to visual perception. But, this does not amount to actual comprehension of God. The third phase is Para-jñāna, which comes when the upāsaka has evolved beyond Para-bhakti. During this phase, the upāsaka has glimpses of divine vision which is not sustained. Then comes the climactic fourth phase, called Paramabhakti, in which there is an eternal, uninterrupted communion with God.

Bhakti and its various components are mentioned frequently by the Āḻvārs in various verses. It is referred to as 'Patti' or 'toḻutal' in Tamiḻ. Though Bhakti is very often referred to by the Āḻvārs, according to most commentators and philosophers, Prapatti receives higher importance as a means of Mokṣa.

Karma-yoga, which is a constitutent of Bhakti-yoga, refers to the performance of duties and rites prescribed by scriptures without any selfish motive. In a verse in TVM (2590.1-3), Nammāḻvār says that he has not performed any rites nor does he have supreme knowledge. These two, according to commentators, refer to Karma-Yoga and Jñāna-yoga respectively. Therefore, in this verse Nammāḻvār says he has not performed Bhakti-yoga but surrendered himself to the Lord and expresses Kārpaṇya:

> nōṟṟa nōṉpilēṉ nuṇṇaṟivilēṉ
> ākilumiṉiyuṉṉai viṭṭu oṉṟum
> āṟṟakiṟkiṉṟilēṉ araviṉaṇaiyammāṉē.

In another verse of the TVM (3116.1-3), Nammāḻvār refers to Arcanā and Vandana, two of the nine modes of Bhakti listed by the Bhā. P. (VII:5:23) thus :

> vakaiyāl maṉamoṉṟi mātavaṉai nāḷum
> pukaiyāl viḷakkāl putumalarāl nīrāl
> ticaitōṟamararkaḷ ceṉṟiṟaiñca niṉṟa
> takaiyāṉ...

(He (Mādhava) who deserves the praises of the devas, who worship Him (Mādhava) constantly with incense, lamp, fresh flowers and pure water.)

The word 'toḻal' is also used to refer to Bhakti. Nammāḻvār uses the word in this sense in one of his verses (TVM:3063. 1-2) thus:

mālai naṇṇittoḻuteḻuminō viṉaiketa
kālai mālai kamalamalar iṭṭunīr...

(Worship the Lord (Māl) day and night with lotus flowers to destroy your Karma)

Pēyāḻvār also refers to Bhakti as 'toḻal' in one of his verses (3471. 2-4) in which he says that 'bhakti' removes all bondage.

matu niṉṟa taṇṭuḻāy mārvaṉ pōtuniṉṟa
poṉṉaṅkaḻalē toḻumiṉ muḻuviṉaikaḷ
muṉṉaṅkaḻalum muṭintu.

(Worship the golden feet of the Lord who wears a garland of basil which is filled with honey. Your Karma will be annihilated easily.)

Bhakti is also referred to as 'aṉpu' in the verses of the Āḻvārs. In Nāṉmukaṉ Tiruvantāti (3562), Tirumaḻicai āḻvār mentions 'aṉpu' as a means of attaining Vaikuṇṭha, the eternal abode of the Lord :

āyntukoṇṭāṭipperumāṉai aṉpiṉāl
vāynta maṉattirutta vallārkaḷ eyntatam
meykuntamāka virumpuvārē tāmumtam
vaikuṇṭam kāṇpār viraintu.

(All such people, who place the Supreme Lord in their hearts with devotion and consider this body as a hindrance, shall reach Vaikuṇṭha very soon.)

'Bhakti' is also referred to as 'pattimai' by Tirumaṅkai Āḻvār in a verse (1008.3-4) about the sthala Ciṅkavēḷkuṉṟam:

painkaṇāṉaik kompukoṇṭu pattimaiyāl aṭikkīḻē
ceṅkaṇāḷiyiṭṭiraiñcum ciṅkavēḷ kuṉṟamē.

(Ciṅkavēḷkuṉṟam, where the red-eyed lion offers the tusks of the elephant at your feet out of devotion).

PĀCAM
(Skt. Pāśa)

Pācam is one of the three important metaphysical categories in Śaiva Siddhānta, the other two being Pati and Pacu. Pācam is three fold, the

Āṇavam, Kaṉmam and Māyai and they together are called Malas (see Āṇavam, Kaṉmam and Māyai).

PIRAḶAYAKALAR
(Skt. Praḷayakala)

Praḷayakalar are the souls which have Āṇava mala and Karma mala (See Kaṉmam).

PIRĀRAPTA KAṈMAM
(Skt. Prārabdha karma)

The Prārabdha Karmas, a portion of the Sañcita Karma, are ripe and worked out and give results in the present birth (See Kaṉmam).

PIṞAPPIṞAPPU

The soul takes several births in order to get rid of the Āṇavamala, the Sahaja mala, which obscures the intelligence of the self. In each birth, the soul acquires Karmas according to its action. A complete eradication of these Karmas will lead the soul to get rid of Āṇavamala and, thereby, attain bliss of Śiva (ānanda). Appar, in the following verse, explains the eradication birth and the enjoyment of the bliss of Śiva.

piṟappu mūppu perumpaci vaṉpiṇi
iṟappu nīṅkiṭum iṉpam vantu eytiṭum
cirappar cēṟaiyuḷ ceṉṉeriyaṉ kaḻaḷ
marappati iṉṟi manattuḷ vaikkavē (V:77:3)

(When one sets his mind on the feet of the Lord in Cērai, one's birth, old age, great hunger and disease will disappear and Bliss will be attained).

MALAPARIPĀKAM
(Skt. Malaparipāka)

Malaparipākam is the destruction of Āṇavamalam. In other words, in this state, Āṇavamalam loses its power over the soul and the soul is willing to give up its egoism. In this stage, the Tirodhana Śakti, the power which conceals God and allows the soul to enjoy wordly matters, becomes Aruḷśakti and confers supreme jñāna. With the help of this supreme jñāna, the soul is released from its bondage (Pāśa). The descent of God's Grace is called

Śaktinipāta (See Cattinipātam). A soul, which has experienced the bliss of God's Grace, behaves in this world as a Mukta on earth. Campantar, Appar, Cuntarar and Māṇikkavāçakar are such souls who were Muktas and they were able to perform miracles.

MALAM
(Skt. Mala)

Mala are of three types, Āṇava, Karma and Māyā. These three bind the soul and prevent the soul from spiritual progress. They are, together, called Mummalam (the three malas). To the souls, bound by these three malas, God appears in the form of a teacher in human form and, by His Grace, releases them from their impurities.

(See Āṇavam, Kaṉmam and Māyai).

MĀYAI
(Skt. Māyā)

Māyā is the primordial cause of the universe. It is one of the three malas, the other two being Āṇava and Karma. When the Śakti of God acts on Māyā, Tanu (the human body), Karma (the organs of experience), Bhuvana (the world) and Bhoga (the objects of experience) are produced. Māyā helps the soul to remove the Āṇava and Karma malas. This is often compared to that of a washerman cleaning the dirt off the clothes with the help of cowdung and fuller's earth.

Māyā is said to be of three types, the Śuddha Māyā (the subtlest), the Śuddhāśuddha Māyā (the gross) and the Prakṛti Māyā (the grossest and the lowest). There are thirty six tattvas (evolutes) created from these three māyās and they are as follows :

Śuddha Māyā (5)

1. Śiva
2. Śakti
3. Sadāśiva
4. Maheśvara
5. Śuddha Vidyā

Śuddhāśuddha Māyā (7)

1. Kalā
2. Niyati
3. Kāla
4. Vidyā
5. Rāga
6. Puruṣa
7. Māyā

Prakṛti Māyā (24)

1. Antaḥkaraṇa	-	4
2. Jñānendriya	-	5
3. Karmendriya	-	5
4. Tanmātra	-	5
5. Mahābhūta	-	5

The five tattvas, which are also called Śuddha tattvas, originate from Śuddha māyā. These five tattvas impel tattvas like Kala to enjoyment and hence, they are also called Preraka. The Śuddhāśuddha tattvas cause enjoyment to souls. Therefore, they are together called bhojayitr-kanda. The twenty four aśuddha tattvas, as they are the means for the souls experiencing enjoyment, are called bhogya-kanda.

At the time of the involution all the thirtysix tattvas are withdrawn into their causes.

MUTTI

(Skt. Mukti)

A soul is fettered with three types of defilements, Āṇava, Karma and Māyā (See Āṇavam, Kaṉmam and Māyai). When the soul is free from these impurities, it is liberated and reaches God, the Pati. A soul, depending on the impurities it is fettered with, can be in three states. In the Kevala state, the soul is only fettered with Āṇava which is present from the beginning (Sahaja mala, Mūla mala). In the Sakala state, the soul is not only fettered with Āṇava, but also with the other two impurities, the Māyā and Karma. In this

state, the soul is provided with the powers of mind and body which enable the soul to get rid of the all-enshrouding darkness of Āṇava. It is also given a world, to work towards its liberation. In the third and final state, known as Śuddha state, the soul is freed from all bondages and God realisation takes place. The soul is now on the path to liberation. The devotee, in this state, surrenders all acts to God. Iruviṉaioppu, Malaparipākam and Cattiṉipātam take place in this state. God, now, becomes one with the soul and helps the soul to know Him. This Śivajñāna comes to the soul through a Guru. God, through the Guru, leads the soul to liberation. The Guru should be regarded as God Himself and worshipped as such. When liberated, the soul becomes one with God but it is not God. It cannot, unlike God, perform the five tasks of creation, preservation, dissolution, obscuration and bestowal of Grace.

YŌKA MĀRGA
(Skt. Yoga mārga)

Yoga mārga is one of the four mārgas which help the soul attain liberation. In this path, the relationship of the soul to the Pati is like that of a friend to another friend and, hence, it is also called Sakha mārga. In this state, the senses are to be turned away from their objects. There are eight steps (aṅgas) in this mārga which are to be followed :

1. Yama (acquisition of moral qualities)
2. Niyama (developing virtual action)
3. Āsana (posture)
4. Prāṇāyāma (breath control)
5. Pratyāhāra (to have absolute control over the senses and mind)
6. Dhāraṇa (to have a mind fixed steadfast on God)
7. Dhyāna (spiritual contact) and
8. Samādhi (spiritual experience)

The control of Karmendriyas (the organs of action) and Jñānendriyas (instruments of knowledge), performing Prāṇāyāma (control of breath) and meditating on God are considered important activities of a devotee in the path of Yoga. This path makes the soul fit to attain Union with Pati, the God. Campantar is a good example of a devotee who followed Yoga mārga.

VIÑĀNAKAḶAR
(Skt. Vijñānakala)

Vijñānakalas are the souls which are defiled only by the Āṇava mala.

VAIKUNṬAM
(Skt. Vaikuṇṭha)

Vaikuṇṭha is the abode of Viṣṇu, where he dwells with his consorts Śrī, Bhūmī and Nīlā. This place is surrounded by seven enclosures and is free of all sins. Souls which have attained salvation reach this abode. It is guarded by two deities. Vaikuṇṭha is so called because it is free of hindrances (Skt. Kuṇṭha) and sorrow.

Peri. in his Periyāḻvār Tirumoḻi (399. 1-4), refers to Vaikuṇṭha as the abode of Viṣṇu:

vaṭaticai maturai cālakkirāmam
vaikuṇṭam tuvarai ayōtti
iṭamuṭai vatariyiṭavakaiy uṭaiya
em puruṭōttamaṉ

(My Puruṣottama, who dwells in the Northern Mathurā, Sālagrāma, Vaikuṇṭha, Dvārakā, Ayodhyā and Badari)

The Bhā. P. (III. 16.27) also refers to Vaikuṇṭha thus:

vaikuṇṭham tadadhiṣṭhānaṁ vikuṇṭham ca svayaṁprabhaṁ//

Vaikuṇṭha, the abode of Viṣṇu, is also known as Nitya - Vibhūti (eternal Vibhūti) as opposed to the Līlā Vibhūti, which is this material universe created by Him. This Nitya-Vibhūti is constituted of Śuddha sattva. This is distinct from the Sattva guṇa of prakṛti which is mingled with Rajas and Tamas. The Suddha sattva is self-luminous and devoid of all negative qualities. Its essential nature is Bliss (ānanda). Thus, Nitya-Vibhūti, which is the eternal abode of the Supreme Being, is transcendental (aprākṛta) and is the highest universe (paramapada). The Puruṣa Sūkta (Yajurveda recension -16) refers to the abode of the Supreme Being which is beyond darkness (tamas) thus:

Vedāhametam puruṣam mahantamādityavarṇaṁ tamasastu pāre.

The R.V. (I.22. 20) also refers to the 'Paramapada' of Viṣṇu thus:

tadviṣṇor paramaṁ padaṁ sadā paśyanti sūrayaḥ

The 'Paramapada' or 'Śrīvaikuṇṭha' is described vividly in both the Kauśītaki Upaniṣad and the Chāndogya Upaniṣad. In Vaikuṇṭha, there is a lake named Ara, a river called Virajā and a tree called Tilya. There is also a city called 'Aparājita' or 'Ayodhayā' meaning "the unassailable". Within this city are several towers and mansions and a gem-studded hall called Ānanda. In this hall, Viṣṇu is seated on the serpent Ananta and is surrounded by his consorts, the Nityas and the Muktas. Rāmānuja, the great Viśiṣṭādvaita philosopher, who succeeded the Āḻvārs, gives a vivid description of Vaikuṇṭha in his Vaikuṇṭha-Gadya and an account of the soul's ascent to Vaikuṇṭha in the Paramapada-Sopāna. A soul which attains Paramapada enjoys eternal bliss along with the Supreme Being. Unlike Advaita, Viśiṣṭādvaita holds that a liberated soul never merges with the Supreme Being. It becomes similar to the Supreme Being in its experience of bliss (ānanda) but remains distinct and performs eternal service (nitya kaiṅkarya) to the Supreme Being. Further, it also attains eternal knowledge (jñāna). The Nityasūris, or the eternally free souls, may take up a physical body and descend on earth for a brief period of time, in obedience to the will of the Lord (Īśvara saṅkalpa). Thus, the Nitya vibhūti constituted of Śuddha sattva is eternal and is free of all imperfections.

All the palaces, towers, objects of enjoyment and the ever liberated are all made up of Śuddha-sattva. The consecrated images of the Lord (called Arcāvatāra) and the temples housing them, found on the earth, also become metamorphosed as Śuddha-sattva, according to the Pāñcaratra Āgamas.

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